

ONE-NIGHT STAND

by

Joe Eszterhas

INT. THE BOCA BEACH CLUB HOTEL - THE BAR - DUSK

The hotel and the bar face the sea... the bar is a woodsy, darkly lighted place... the setting sun casts bright light and shadows through the big picture windows. There are small tables, mostly unoccupied here, but the place is beginning to fill up for happy hour. A black piano player plays Cole Porter standards.

JACK RAMSEY stands at the big circular bar with two friends, sipping a gin and tonic. He wears a sportcoat over a golf shirt -- he's very tanned, good-looking, his body trim. He's 35 years old.

His friends wear suits, their ties loosened -- the suits aren't fancy, but they aren't off-the-rack, either... suits that look good but don't cost too much, suits that need to be pressed often. DON WEBER is 45 years old; MATT BODINE is 32.

DON

Did you check out yet?

Jack looks at his watch; it is a black Seiko.

JACK

We've got three hours.

DON

It's fifty minutes to the airport, Jack.

MATT (grins)

He doesn't want to go back to Cleveland. He likes it here.

DON (grins)

He likes every convention. It doesn't matter where. All that matters is the bed. He'd enjoy himself in Bumfuck.

JACK (grins)

I don't do Bumfuck. I used to be an altar boy. I've got sexual standards.

DON

Your only standard is the king-sized bed.

They laugh.

MATT (grins, to Jack)

Jesus, doesn't your wife ever wonder? Mine would.

JACK (grins)
 Wonder what? I work hard. I take
 care of my clients. I make the bucks,
 I burp the baby, I even change the
 diapers sometimes.

DON (grins)
 His dick is his only real client.

MATT (to Jack)
 You do? I don't. I can't do that.
 Geez, you change the diapers!

Don laughs.

DON (to Jack)
 Do you remember that time in Atlantic
 City?

JACK (laughs)
 Barbara.
 (a beat)
 Jenkins.

DON (laughs)
 Barbara. Yeah.
 (a beat)
 Hawkins. Barbara Hawkins.

JACK (laughs)
 Yeah, Barbara. Whatever. I remember.

He and Don laugh together.

MATT
 What is it -- a private joke?

DON (to Jack, laughs)
 You sonofabitch!

JACK (laughs)
 It was your idea.
 (to Matt)
 She's from Memphis. Titties. I mean
 -- pancakes. I like her. Donnie
 likes her. We both want to bang her.
 We take her out to dinner. We're
 sloshed. We decide to bang her
 together.

Jack laughs.

DON (to Matt)
 We flip a coin. Jack wins. He gets to pop her first. I'm outside the room waiting. An hour goes by. I beat on the goddamn door. She opens it. She says: "I'm sorry, honey, I really like him." She slams the door in my face.

Matt laughs.

JACK (smiles)
 The lady made her choice. She had good taste.

DON (laughs)
 You sonofabitch! You poisoned her with your dick!

As the laugh, Jack notices a very attractive young woman come into the bar and sit down alone at a table. KAREN ANDERSON is 26 years old. She wears a simple, classy, sexy black dress with a single strand of pearls. Don and Matt follow Jack's look as he looks her over.

DON
 Where has she been hiding?

MATT (smirks)
 Maybe she isn't part of the convention. Does she look like PR to you?

DON (leers)
 She looks like marketing to me.

He and Matt laugh. Jack looks at her. Karen looks back, smiles at him, then looks away. Jack checks his watch. Don sees him check it.

DON (to Jack)
 Don't even think about it. You've got to check out. We've got a plane to catch.

Jack smiles slowly at him.

JACK
 A hundred says I've got her.

DON (grins)
 You don't have time!

Matt looks at Karen, then at Jack, and grins.

MATT

A hundred says you strike out. She's got too much class for you.

JACK (grins)

Donnie?

DON

Fuck you. I'm not betting against you. I learned my lesson in Atlantic City.

JACK (to Matt)

A hundred it is.

He walks casually away from them, across the room to Karen Anderson's table. The others watch him from the bar.

JACK (smiles)

Hi.

She looks up.

KAREN

Hi.

JACK (smiles)

Were you here for the convention? Weren't you in one of my seminars?

KAREN

I was here for the convention, but I wasn't in any of your seminars.

JACK (smiles)

I'm sure you were.

KAREN (after a beat, smiles)

I'm sure I wasn't.

JACK (smiles)

How can you be sure of that? Maybe I saw you but you didn't see me.

KAREN (smiles)

I didn't go to any of the seminars.

JACK (smiles)

You came to the convention but you didn't go to any of the seminars -- what did you come to the convention for then?

KAREN

To get some sun. I spent all my time down at the beach. I came to get a tan.

JACK (smiles)
You mean you ripped your company off?
You're bad.

KAREN (smiles)
Am I?

JACK (smiles)
Yeah. You did get a nice tan, though.
Where are you from?

KAREN (after a beat)
San Francisco.
(a beat)
How about you?

JACK (grins)
Would you believe Cleveland?

She looks him over.

KAREN (smiles)
Yes. Poor you.

She glances at the bar, sees Don and Matt looking at them.

KAREN
Your friends keep watching you.
They're not very subtle.

JACK
I bet them a hundred dollars I could
come over here and have a drink with
you.

KAREN (after a beat)
Is that what the bet was -- a drink
with me?

JACK (after a beat, smiles)
Yeah, that's what it was.

She looks at him a beat, smiles.

KAREN
If I let you have a drink with me, can
we split the money?

He looks at her a beat and laughs.

JACK
Done.

KAREN (smiles)
Well, why don't you sit down and buy
me a drink. I'd like a mint julep.

JACK (to bartender)
Can we have a mint julep and another
gin and tonic here, please?

At the bar, Don and Matt look away, shake their heads.
Jack sits down.

JACK
I'm Jack Ramsey.

He puts his hand out to shake her hand -- a beat, she
smiles and shakes his hand.

KAREN
I'm Karen Anderson.

JACK
Who do you work for?

KAREN
What difference does it make?

JACK
What?

KAREN (smiles)
Squires and Dempsey. We're a small
agency. We handle a lot of the
smaller companies in the Silicon
Valley. Interactive stuff. CD-Roms.
You know. You don't want to hear it
-- it's boring.

Jack looks at his watch again.

KAREN
Are you in a hurry?

JACK
I've got a plane to catch in about
three hours. I haven't even checked
out yet. When are you leaving?

KAREN
Tomorrow morning.

They look at each other a beat. Their drinks arrive.

JACK (to the waiter)
Thank you.

They pick up their drinks.

JACK (smiles)
Well, here's to... your tan.

KAREN (smiles)
Here's to your flight.

They clink glasses.

KAREN
Are you married?

JACK (smiles)
Yeah. Are you?

KAREN (smiles)
No. Do you have kids?

JACK (after a beat)
Yeah, I've got two kids.
(a beat; he smiles)
Does that make a difference? That I'm
married and have two kids?

She looks at him a beat, then --

KAREN (directly)
Yeah, it means you're probably safer
than most men, although the way you're
trying to pick me up means you do it a
lot... but you're from Cleveland, so
you're probably midwestern enough to
be religious about condoms.

He looks at her a beat, then laughs -- and then he
recovers.

JACK
You think I'm trying to pick you up?

KAREN
No. You came over here to learn all
about CD-Roms.

He looks at her and smiles slowly.

KAREN (smiles)
You don't have time to pick me up.
You've got a plane to catch.

JACK (after a beat, smiles)
Well... not for another three hours.

She smiles at him. A beat.

KAREN
I don't like quickies. The first time
isn't ever very good. It's the third
or fourth time that I look forward to.

He just looks at her, the smile running across his face again. A long beat as they look at each other.

KAREN (quietly)

Call your wife.

JACK (after a beat)

Call my wife? What for?

KAREN

Isn't she going to pick you up at the airport in Cleveland with the kids?

JACK (after a beat, smiles)

Not with both kids. She'll leave the baby with the sitter.

KAREN

Well... then call her before she lines the sitter up -- you just made fifty dollars. Why waste money when she won't be needing the sitter?

Jack just stares at her a beat.

JACK (smiles)

What do I tell her?

KAREN

Tell her you've got to stay over another night. Something unexpected came up with a client.

JACK (smiles)

Am I staying over another night?

KAREN (smiles)

You are if you want me to fuck your brains out.

A beat -- Jack looks at her -- and then he laughs.

JACK

Do I have a choice in this? I mean -- who's picking up who here?

KAREN (smiles)

I didn't mean to scare you.

JACK (laughs)

You're not... scaring me.

KAREN

I don't see why I should be scaring you. You do this all the time, right?

He is a little off-balance.

JACK

Well, I don't do it all the time... I mean, sometimes.

He looks at her. She is smiling at him.

JACK

Okay, right.

(a beat)

Would you like another drink?

He smiles.

KAREN

I don't need another drink -- do you?

JACK

I don't need another drink... I just thought we'd... I don't know... get to know each other better... are you hungry? Do you want to have dinner?

KAREN

We can order room service. They've got a great tuna salad sandwich.

A beat, as he looks at her, startled by her directness.

KAREN (smiles)

Are you ready?

He looks at her -- off-balance, startled.

JACK (after a beat)

Yeah.

KAREN (smiles)

Let's go.

And she gets up. He gets up, looks off-balance, drops a ten on the table.

They start walking out. They pass the bar where Don and Matt are staring at them, looking her over.

JACK (to Don)

Listen. Something came up with a client. I'm gonna fly back tomorrow.

DON (in disbelief)

You're going to fly back tomorrow?

JACK

Yeah.

MATT

Something came up with a client.

He looks like he is trying not to laugh.

DON
Yeah. I got it. Well, we always take care of the client.

JACK (smiles)
PBF, you know. This is Karen -- this is Donnie, Matt.

DON AND MATT
Hi.

Karen smiles a nice, lady-like smile.

KAREN
- Hello.

JACK (to Matt)
Do you have that hundred you owe me?

MATT (after a beat)
Oh. Sure. Yeah. Sorry. I forgot.

He takes two fifty dollar bills out of his pocket, gives it to Jack.

JACK
Thanks. I'll see you later.

And he starts heading out of the bar with her. Don and Matt look after them.

DON (to Matt)
God damn that sonofabitch! I hate that sonofabitch!

MATT (laughs)
You're jealous.

DON
Of course I'm jealous! Why wouldn't I be jealous?

MATT
You make more money than he does.

DON
So what -- I don't spend it -- my wife does.

MATT (grins)
You get a good return on your money, don't you?

DON
From the bank?

MATT (grins)
From your wife.

DON
What do you think she is? An
automatic teller machine? We've been
married nineteen years!

MATT (grins)
What does PBF mean?

DON (smiles)
Pussy before friendship.

INT. THE HOTEL LOBBY - DUSK

Jack and Karen are walking through the lobby toward the
elevator.

KAREN
What does PBF mean?

JACK
We've got a client down here. PBF
Pharmaceuticals. They used to be in
Cleveland.

KAREN (smiles)
You lie fast.

JACK
What was I supposed to say? I'm
coming in tomorrow because Karen here
is going to fuck my brains out
tonight?

They stop at the elevators, wait for one to arrive.

KAREN
They knew it anyway. I felt their
eyes licking me.

He looks at her; she smiles.

JACK (smiles)
Did you like that? Did it make you a
little wet?

He hits the elevator button again.

Karen looks at him and smiles.

KAREN (quietly)
We're going to have fun.

JACK (smiles)

She can strut the cocky talk, but can she strut the sexy walk?

KAREN (smiles)

You don't know what you're getting yourself into. I have very dangerous body parts.

JACK (smiles)

I'll survive.

The elevator arrives. They get in.

INT. THE ELEVATOR

There is an old couple in the elevator. They are in their mid to late 60's. They look very properly dressed.

Jack glances at the old couple, grins, hits the elevator button.

JACK (to Karen)

What are you going to do? Tie me up and nail me with a dildo?

KAREN (smiles)

Would you like that?

The old couple are completely expressionless, their nose in the air.

JACK

I don't like dildos. They make me laugh.

KAREN

I don't either. They make me itch. Have you got enough condoms?

JACK

I've always got enough condoms. I was an Eagle Scout when I was a kid.

The old couple are completely expressionless -- Jack and Karen get off the elevator.

The old couple stay on -- his name is OSGOOD, her name is MARGARET.

As the elevator ascends again... Osgood and Margaret are alone now.

MARGARET (suddenly)

What is an Eagle Scout, Osgood?

She speaks with a very upper-crust English accent.

OSGOOD

It must be something uniquely American. Like the astronauts, perhaps.

His accent is as upper-crust as Margaret's.

MARGARET (after a beat)

What did she say about the dildos, Osgood?

OSGOOD

She said they made her itch.

MARGARET

Ridiculous! They don't make you itch unless you have a yeast infection.

OSGOOD

Perhaps she's prone to them, Margaret.

INT. THE HOTEL CORRIDOR - DUSK

As Jack and Karen walk down the corridor, a HISPANIC MAID heads toward them with her cart.

THE MAID

You check out now?

JACK (after a beat)

No. Tomorrow.

THE MAID

You with convention?

JACK

Yeah.

THE MAID

Convention check out now.

JACK

I'm checking out tomorrow.

THE MAID

You sure?

KAREN (smiles)

We're sure.

The Maid looks t the two of them.

THE MAID

You want more Kleenex?

JACK (irritated)
We've got enough Kleenex.

THE MAID
How you know that? You want to go in
check? Then you sure if you want more
Kleenex.

KAREN (smiles)
We'll be just fine. Thank you.

JACK
Jesus!

They get to a door -- it says 1729.

THE MAID (calling to them)
You call housekeeping, I bring more
Kleenex.

INT. THEIR HOTEL ROOM - DUSK

He opens the door. It is a single deluxe room facing the
sea. The sun is a red ball, almost gone. The room has a
king-sized bed, a small couch, and a small balcony.

As they walk in, they look at the setting sun a beat.
They look self-conscious with each other.

KAREN (quietly)
It's pretty.

Jack looks at her.

JACK (smiles)
You're pretty.

A beat, and he touches her cheek with his hand.

KAREN (quietly)
So are you.

They smile, look at each other. A beat, and he moves in
closer to her to kiss her. As his lips almost touch hers,
she pulls slightly away.

KAREN
You'd better call the desk.

JACK (smiles)
Why? Do we need more Kleenex?

KAREN (smiles)
To let them know you're staying over.

She starts to move away toward the bathroom.

JACK (smiles)
Where are you going?

KAREN (smiles)
To put my diaphragm in. Do you want
to watch?

JACK (smiles)
Yes.

KAREN (smiles)
Forget it.

She goes into the bathroom.

JACK (smiles)
I'll take it out with my teeth later.

She says nothing -- he hears water running inside the
bathroom. He picks up the phone.

JACK
Could you give me the front desk,
please?

INT. THE FRONT DESK

A young, very yuppie-ish MAN picks the phone up.

THE MAN
Front desk -- this is Emil.

INT. JACK'S ROOM

JACK (on phone)
Emil, this is Mr. Ramsey in 1729.
I've decided to stay over another
night.

INT. THE FRONT DESK

EMIL (looks at a chart)
Are you with the convention, Mr.
Ramsey?

INT. JACK'S ROOM

JACK (on phone)
Yes.

INT. THE FRONT DESK

EMIL

You're supposed to check out today,
Mr. Ramsey.

INT. JACK'S ROOM

JACK

I know. I'm supposed to check out
today. I'm calling you because I'm not
checking out today. Otherwise I
wouldn't be calling you, would I?

INT. THE FRONT DESK

EMIL

Are you going to be having the
Continental breakfast?

INT. JACK'S ROOM

Jack stares. Karen has come out of the bathroom. She wears white bra and panties, very lacy, that contrast with her tan. She looks stunning. He stares as she comes slowly closer to him.

JACK (on phone)

What?

His voice sounds hushed.

INT. THE FRONT DESK

EMIL

It's our American Plan. Croissants, a
fresh fruit plate, orange juice, and
coffee. You have a choice of
raspberries, blackberries, or honeydew
melon.

INT. JACK'S ROOM

She comes closer to him, her body glowing, almost touching his.

JACK

Yes.

He is staring at her, his voice hushed.

INT. THE FRONT DESK

EMIL
Raspberries, blackberries, or honeydew
melon?

INT. JACK'S ROOM

She touches his body with her breasts. He stares at her breasts.

JACK (weakly)
Honeydew melon.

And he hangs the phone up.

He puts his face near her breasts and then kisses the top of her breasts -- she is still wearing her bra and panties.

JACK (as he nuzzles her)
I love white lace.

KAREN
Victoria's Secret.

JACK (as he nuzzles her)
I know. I get the catalogue.

KAREN
You get the catalogue?

He nuzzles her other breast.

JACK
It's my favorite catalogue. When I was a kid, I'd read Sears. I got my first woody reading the Sears catalogue.

He loosens her bra, slips it off. Her breasts are gorgeous.

KAREN (quietly)
How's your woody now?

JACK
Don't touch it, it'll explode.

He feels her breasts and kisses her on the neck.

KAREN (smiles)
We can always get more Kleenex.

He puts his hands on her butt and starts to lower her panties as he kisses her neck. The phone rings. He stops for the slightest beat, then continues lowering her panties. The phone keeps ringing.

JACK

Forget it.

KAREN

What if it's your wife?

JACK

Why would my wife be calling me?

He almost has her panties off.

KAREN

What if something's happened to one of your kids?

He looks at her a beat -- the phone keeps ringing -- and then he picks the phone up.

INT. THE FRONT DESK

EMIL

Do you want me to put the charge on your American Express card.

INT. JACK'S ROOM

JACK (on phone, distracted)

Uh, sure. Fine.

He hangs up, turns back to her. She stands there next to him. She is topless -- her panties are almost off of her butt. He kisses her on the lips, pulling her body against his, his hands on her butt -- we see her in the mirror behind them. Her tan lines are very pronounced. Her beauty is dazzling.

KAREN (whispering)

Tell me what you like.

JACK (as he kisses her)

I like... everything.

KAREN

Do you like everything with your clothes on?

He sees himself in the mirror -- all he's taken off is his sport coat. He smiles.

JACK

Oh. Yeah. Sorry.

He starts to unbuckle his belt. She steps back, watches him.

KAREN (smiles)

I like to watch.

He is taking his pants off quickly.

KAREN

Do it slowly. Tease me. Get me wet.

JACK (smiles)

I'll get you wet.

He is taking his clothes off slower now.

KAREN

I like it slow.

JACK

I'll give you slow.

KAREN

You'll come three seconds after you're inside me.

JACK

You'll come so often you'll be begging me to stop.

He has stripped down to his undershorts -- he is wearing white Fruit of the Looms.

She looks at him.

KAREN (smiles)

Nice. Very nice. Skid marks?

JACK (smiles)

You like skid marks?

KAREN (smiles, after a beat)

No, I don't like skid marks.

She looks at his groin. He has a towering erection. He's still wearing the white shorts.

KAREN (smiles)

You look very uncomfortable down there.

She reaches down and holds his penis -- we don't see it.

KAREN (smiles)

Do you want me to make you more comfortable down here?

She starts to kneel down in front of him. He sits down on the side of the bed.

KAREN

You like me kneeling down, don't you?

She moves her head closer to his body.

KAREN (quietly)

Is this what you thought about when
you were a little boy reading the
Sears catalogue?

She moves closer, starts to pull his shorts down -- she is
completely naked, kneeling in front of him.

JACK (quietly)

Jesus.

She moves her head atop his lap. He puts his head back...
and the phone suddenly rings. She keeps his head in his
lap...it rings again.

JACK (in a whisper)

Don't stop.

She keeps her head in his lap. The phone rings again...
and again. He suddenly grabs the phone.

JACK

Hello?

He sounds out of breath.

INT. A SUBURBAN HOUSE - LAKEWOOD, OHIO

Jack's wife, PATTI, is on the phone in the kitchen. She
is an attractive woman in her early 30's. She has a baby
in her arms -- Jack's son, Danny -- as she talks.

PATTI

Jack, what are you still doing there?

INT. JACK'S ROOM - THE HOTEL

JACK (on phone)

Patti?

He looks and sounds undone.

JACK

I was just going to call you.

He forces a very jittery smile... Karen is going down on
him -- all we see is her head in his lap.

JACK

I --

(a beat; he clears
his throat)

I --

Karen's head moves in his lap.

INT. THE SUBURBAN HOUSE - LAKEWOOD, OHIO

PATTI (on phone)

Are you all right?

The baby in her arms starts to cry.

INT. JACK'S ROOM - THE HOTEL

JACK

I --

He clears his throat again.

JACK

Yeah. Yeah. I'm fine. I'm fine.

He doesn't sound fine -- Karen never looks up. Her head is bobbing around in his lap.

INT. THE SUBURBAN HOUSE - LAKEWOOD, OHIO

PATTI

You sound hoarse. You're breathing funny.

INT. JACK'S ROOM - THE HOTEL

JACK

I've got a... little cold... or something.

(he clears his
throat again)

I've got to stay over... another night
-- PBF -- PBF, you know?

He looks like he's going out of his mind.

SPLIT SCREEN

On one side we see Patti on the phone with the baby in her arms crying. On the other side we see Jack on the phone with Karen's head in his lap.

PATTI

What's PBF?

JACK

Client. Down here. Dinner with them.
Late. I'm late. Way out. On my way
out. Phone. Run back in. Out of
breath.

He sure does sound out of breath.

PATTI (smiles)

I made you breaded chicken. I guess
it'll keep until tomorrow.

JACK

Yeah, uh-huh, huh, uh-huh --

He looks like he's going to climax.

PATTI

Well, I don't want to keep you. I
know it's important. Do you want to
say goodnight to Danny?

JACK

Yeah, uh-huh, huh, uh-huh --

He looks like he's trying to breathe. Karen is
unrelenting down there.

Patti hands the phone to the baby.

PATTI (smiles)

It's daddy, sweetheart! Daddy! Da-
da! Da-da's going to say goodnight!

JACK (loud)

Goodnight, pumpkin! Goodnight!

He puts his head back; looks like he's going to explode.

PATTI (back on phone)

I love you. Bushels and barrels and
stuff.

JACK

I... love... you... too... bushels...
and...

And he slams the phone down and climaxes, his head back,
just as he mumbles the words "barrels and stuff" quietly
to himself.

On the split-screen, Patti kisses and plays with the baby
and walks out of the kitchen.

INT. JACK'S ROOM - THE HOTEL

He groans as he still comes, pressing Karen's head hard into his groin. It's like he can't stop coming... and then he lies back on the bed, his eyes almost rolling.

Karen gets up slowly and looks at him stretched out on the bed.

KAREN (smiles)
Bushels and barrels and stuff?
 (a beat, then
 straight)
 God you're a bastard.

The phone rings again. He almost jumps. He's still trying to catch his breath. He picks the phone up nervously.

INT. THE FRONT DESK

EMIL (on phone)
 We're out of the honeydew melon, Mr.
 Ramsey. Raspberries or strawberries?

INT. JACK'S ROOM - THE HOTEL

JACK (on phone)
 Um... um...

He can't talk. It's like he's in some kind of stupor.

INT. THE FRONT DESK

Emil is getting irritated on the phone.

EMIL
Raspberries or strawberries, Mr.
Ramsey!

INT. JACK'S ROOM - THE HOTEL

JACK (on phone)
 Rasp-rasp-raspberries.

He hangs the phone up. She is in the bathroom, washing her mouth out. He can hear her in there. He leans back against the headboard of the bed and looks like he's resting a beat, his eyes closed. He opens his eyes, stares a beat at nothing, and then picks the phone up again.

JACK (on phone)
 Can you put a do not disturb on my
 phone please? Right now! Right away!

He hangs the phone up again and leans back against the headboard of the bed. He closes his eyes again, looks like he's still catching his breath.

KAREN
 Is that a good idea? Won't she be
 suspicious if she calls you?

He opens his eyes, looks at her. She has a towel around her. He is naked.

JACK (after a beat)
 I'll tell her the hotel screwed it up,
 put the do not disturb on the wrong
 room.

She turns, looks at herself in the mirror, the towel around her.

KAREN
 I forgot. You know all the right
 excuses, don't you? You're a master
 of marital deceit.

She looks at him in the mirror.

JACK
 That's me.

He smiles a sad smile. She looks at him a beat and smiles slowly.

KAREN
 You liked that, didn't you?

JACK (smiles)
 Yeah, I liked that. Come over here
 with me.

He pats the bed. She smiles, gets onto the bed. The cover is still on the bed -- she has her towel around her. He turns to her, puts an arm around her.

JACK (smiles)
 Jesus, I need oxygen.

KAREN (smiles)
 It turned you on, didn't it? Talking
 to her while I was going down on you.

JACK (smiles)
You turned me on.

KAREN (smiles)
Why do you hate her?

JACK (startled)
I don't hate her.

He moves away from her on the bed. She sits up and lies against the headboard, crosses her legs Indian-style.

KAREN
Yes you do. Why? She probably dotes on you. You're probably her whole life, you and the kids. Is that why you hate her?

He sits up, looks at her.

JACK
Come on. I don't hate her. She's a good wife.

KAREN
Do you have sex with her?

JACK
Yeah -- of course I have sex with her. What is this -- twenty questions?

He looks irritated.

KAREN (smiles)
I'm curious. How often do you have sex with her?

JACK (a little laugh)
I don't know. Twice a week maybe.

KAREN (directly)
So what's the problem? That's higher than the national average. Is she frigid? Is she obese? Does she have a thyroid problem? Is she ugly? Is she gay? Doesn't she go down on you?

JACK
Whoa-whoa-whoa!

He laughs.

JACK
Yeah... no... She's fine. A lot of my friends want to...

KAREN
Does she?...

JACK (upset)
 Are you kidding? She's my wife. She loves me.

KAREN
 Does she know that you do this?

She gets up from the bed, goes to the glass door leading to the balcony, looks out.

JACK
 I don't think so. She looks at me funny sometimes. I think she looks at me funny, but maybe it's just me.

Karen turns, looks at him.

KAREN
 What if somebody told her?

He looks at her from the bed. She goes to the phone, picks it up.

KAREN
 What if I called her and said -- Patti, while your husband was going bushels and barrels and stuff, his woody was tickling the back of my throat.

JACK (getting upset)
 Are you fucking kidding me? It would ruin my life!

She still ~~have~~^{has} the phone in her hand.

KAREN
 Why? At least it'd be out in the open. At least you'd have to talk about it.

He gets up from the bed.

JACK
 Talk about what? This? This doesn't mean anything?
 (he smiles)
 What is this -- "Fatal Attraction?"

He takes the phone out of her hand, hangs it up.

She looks at him. They are so close their bodies are almost touching. He is naked. She has the towel around her.

KAREN (quietly)
I don't mean anything?

He looks at her, doesn't know what to say to her.

KAREN (quietly)
I'm just a mouth, a piece of ass?

He looks at her, doesn't know what to say. A beat, and then she turns away from him, takes a few steps away. Her back is to him when she speaks.

KAREN
You don't have to lie to me. I'm not going to lie to you. We're strangers. It's a one-night stand. We can tell each other the truth. We'll never see each other again.

Jack looks at her a long beat -- her back is turned to him.

JACK
Okay.
(a beat)
Yeah.

She turns to him, her eyes on his.

KAREN
Yeah what?

He keeps his eyes right on hers.

JACK (quietly)
Yeah you don't mean anything. Yeah you're a piece of ass.

A long beat as she looks at him and then she smiles.

KAREN
I like that.

JACK (after a beat)
You like that you're a piece of ass?

KAREN
I like that you told me the truth.

A beat, as they look at each other, and then she turns away from him again. He watches her a long beat.

JACK (quietly)
It turned you on, didn't it? You didn't have to go down on me while I was on the phone with my wife. You could've waited 'til I hung up.

She says nothing, turns away from him, and smiles.

JACK

You got off, didn't you, knowing she was on the line. How come? I wonder where that comes from.

KAREN (after a beat)

I'm not cheating on anybody. I have... needs.

JACK (grins)

That are fulfilled by going down on me while I talk to my wife. What needs are those -- exactly?

KAREN (after a beat, cold)

Fuck you.

JACK (grins)

You haven't yet, but you will.

KAREN

I don't think so.

She turns and starts getting her clothes. Jack watches her get her clothes.

JACK

Hey, I'm sorry, okay?

KAREN

It's early. You can go down to the bar and find another piece of ass.

She starts putting her clothes on. He watches her.

JACK (smiles)

It won't be as nice as yours.

KAREN

Then you can fantasize about it, right? You can think about my ass while you're paging through Victoria's Secret catalogue.

She keeps putting clothes on.

JACK

Come on, I'm sorry.

He goes to her, touches her on the cheek. She turns suddenly, unexpectedly, and slaps him hard. A beat, as he looks at her, and then he grabs her hard, picks her up --

KAREN

No!

-- And turns with her onto the bed. They topple onto the bed. He is on top of her.

KAREN (hard)

No!

He starts to tear her clothing off -- she struggles to get away. He grabs her by her hair, brings her back. He pushes her legs apart, tears her panties off -- and forces himself inside her. She moans, still struggling.

JACK

Is this what you want?

He thrusts himself hard inside her -- she struggles, moans.

KAREN

You bastard, you fucking asshole --

He thrusts himself inside her harder and harder.

JACK

You like it rough, don't you? Is this rough enough for you?

He thrusts himself very hard -- she stops struggling -- she moans.

JACK

You want more, don't you? Tell me.
Tell me!

She moans.

JACK (in a whisper)

Tell me.

He moves slower, gentler. He puts his fingers in her mouth. She sucks on them.

JACK (quietly)

Show me. Show me. Let's see what this pretty ass can do.

He starts to move her butt. She moves with him. He digs his fingers into her butt. She is really moving now.

JACK (quietly)

Fuck me. Fuck my brains out. Fuck me.

She moves harder and harder.

KAREN (quietly)

I'm going to come.

JACK (quietly)
Move that beautiful ass, move it.

She is moving like the lower part of her body has a life of its own.

KAREN (more urgently)
I'm going to come.

JACK
You want more of this? Here.

He starts moving harder again.

KAREN
I'm going to --

And she starts to moan louder and louder... and then she comes. He holds her tight, his arms around her. She is almost shuddering. A long moment as he holds her and she shudders... and then he kisses her very gently on the lips. They look at each other. He is still inside her. He moves inside her gently again and she shudders again.

KAREN (quietly)
No, please --

He turns her around suddenly, spreads her legs -- and enters her vaginally from the back -- she moans again.

JACK (smiles)
I can see this beautiful ass now.

He moves hard inside her.

JACK
Show it to me. Stick it up here for me.

He lifts her butt a little. She raises it. He holds the cheeks of her buttocks with both hands, kneads it.

JACK
Move it around for me -- that's good -- that's good.

She does, as she moans.

JACK
She likes this. Don't you? Don't you like this? She likes to fuck. She likes to fuck her brains out. Don't you?

She is moving more and more.

KAREN
Oh, God.

And he starts to move harder and harder.

JACK

Do you like to get fucked like this?
Deeper. Do you like it deeper?

And he starts to move harder and harder... he starts to moan... so does she.

They are moving against the headboard of the bed -- it is making a lot of noise... he has her almost completely against the headboard... and they come together... moaning loudly.

As he comes, he collapses on top of her -- they lie there a long moment in a strange tangle of limbs up against the headboard. There is a long moment of silence.

JACK (quietly)

Aren't you happy you didn't leave?

She looks at him a beat as they untangle.

KAREN

Don't get smug. I hate smug.

JACK (grins)

That was great.

KAREN (smiles)

It was all right.

JACK (smiles)

You know that was great. You came like Niagara Falls.

She laughs.

KAREN

Don't flatter yourself. I've always come easy. I even came with my first boyfriend my first time -- nobody does that.

He gets up from the bed and goes to the minibar.

JACK (smiles)

Yeah? Did you wiggle your ass like that with your first boyfriend? Did he have you levitating like that?

KAREN (laughs)

Will you please stop it?

He comes back to the bed with two cans of Coke, hands her one.

JACK (grins)
Tell me it was great and I'll stop.

They pop their Cokes open.

KAREN (smiles)
It was all right.

JACK (laughs)
Great!

KAREN (laughs)
All right. Not bad. Almost
memorable.

JACK (laughs)
Great!

KAREN (laughs)
Better than my first boyfriend.
Better than my first girlfriend.
Better than my vibrator.

JACK (laughs)
Great!

KAREN (laughs)
All right. It was great!

And she dumps the Coke onto his groin. It is cold. He jumps off the bed theatrically.

JACK (laughs)
Jesus Christ, it's fizzing!

He runs to the bathroom for a towel.

JACK (laughs)
You've got my dick fizzing!

He laughs, comes back out, toweling himself. They look at each other a beat, laughing, then --

KAREN (straight)
You owe me fifty dollars.

JACK (astounded)
For what?

KAREN (smiles)
For services rendered.

He jumps into the bed next to her.

JACK (smiles)
Uh-uh. I don't pay for a piece of
ass.

KAREN (smiles)
For letting you have a drink with me
-- my piece of ass is a comp.

JACK (smiles)
You comped me your piece of ass? Are
you going to put it down on your
expense account?

He leans down and kisses one of her breasts.

JACK
Fuck. You got the bed wet.

KAREN
You got the bed wet.

He starts to kiss her stomach.

KAREN
I want my money.

JACK
Now?

KAREN
Right now.

She stops him as he kisses her lower on her stomach.

JACK
You've got a beautiful tummy.

KAREN
Get the cash, Jack.

JACK
What is this -- pay as you go?

He tries to kiss her lower -- she stops him.

KAREN
Pay as you come.

JACK
First come first served.

She is holding his head so he can't go lower.

KAREN (warningly)
Get the cash, Jack.

JACK
Done.

He leans over in bed, gets his wallet off the nightstand,
takes a fifty dollar bill out, puts it on her stomach, and
starts kissing her lower belly again.

KAREN
I'm sopping down there.

He moves his head farther down.

JACK
I'll pretend I'm in a rain forest --
I'm a man in a boat -- a little man in
a boat --

We hold on her face as she puts her head back and smiles.

JACK
-- gently down the stream, merrily
merrily merrily merrily, life is but
a...

She closes her eyes and tilts her head back farther, her
mouth open.

DISSOLVE TO:

INT. THE ROOM - LATER

It is dark outside. He sits at a room service table with
a towel wrapped around him while the waiter -- HECTOR, in
his 40's, with bleached blonde hair -- is setting
everything up. He speaks with a Jamaican accent.

HECTOR
Two set-ups or one?

JACK
Two.

HECTOR (smiles)
Nobody here but you, mon.

JACK
She's in the bathroom.

Hector smiles; Jack sees the smile.

HECTOR
One New York steak, medium rare.

He puts it in front of Jack.

HECTOR
One tuna salad sandwich.

He puts it in front of the empty chair facing Jack.

HECTOR
You want I should open the champagne?

JACK

Please.

He starts to work on the champagne.

HECTOR (smiles)

I don't hear nobody in there, mon.

He indicates the bathroom.

JACK

I don't either. But I don't listen
for bathroom noises -- do you?

Jack gives him a look. Hector looks at him a long beat,
then smiles.

HECTOR

Hey, it's okay, mon. A lotta people
are gay.

JACK

What?

HECTOR (smiles)

Gay people, we're shy. I come bring
the food, mon, they go hide in there.
One of these days, mon, we're all
coming out of the closet.

(he winks at Jack)

Or the bathroom. Or wherever. You
just enjoy yourself, mon.

JACK (smiles)

Thank you. I will.

HECTOR (smiles)

You're welcome, mon. You a nice-
lookin mon.

And he goes out. A beat, and Karen comes out of the bath
room. She has put make-up back on. She wears a hotel
robe.

KAREN

What are you smiling about?

JACK

The waiter figured out I was gay.

KAREN (smiles)

He's a good judge of character. This
looks good.

She sits down, starts to eat opposite him. He watches
her.

JACK

Do you want some champagne?

KAREN (smiles)

What are we celebrating? Cheating on your wife?

JACK (smiles)

We're celebrating how you taste.

KAREN

How do I taste?

JACK

Like fresh oysters.

She smiles. They are both eating and drinking the champagne. They look hungry.

KAREN (makes a face)

I don't like oysters.

JACK

I love oysters.

KAREN

You must not eat too many in Cleveland.

JACK (smiles)

I eat my share.

KAREN (smiles)

I forgot who I was with for a second -- Jack and his Beanstalk -- the Stud from Cleveland.

JACK (smiles)

How'd you know I call it my beanstalk?

KAREN (smiles)

I know you flatter yourself.

He looks at her a beat, smiles.

JACK

I like your smile. You look nice.

She looks at him a quick beat, then keeps eating.

KAREN

You look fucked-out.

JACK (smiles)

Not me. I'm just restoring my juices. This steak is great!

She smiles, watches him gobble the steak -- he has it in his hands.

KAREN

Do you like living in Cleveland?

JACK (laughs)

What did I do to deserve that? That's the meanest thing you've said to me.

KAREN (smiles)

Seriously.

JACK (smiles)

I get it. Seriously. We're going to have a little post-fucking heart-to-heart.

KAREN

Well, it'll give the sheets a chance to dry, won't it?

They look at each other a beat.

JACK

I never wanted to live in Cleveland. But I grew up there, so I stayed there. I never wanted to do what I'm doing, but I'm doing that, too.

KAREN (smiles)

You mean being here with me?

JACK

No, I always wanted to do this. I'm addicted to pussy. I mean PR.

KAREN

Where did you want to live?

JACK (smiles)

San Francisco.

KAREN

I see. You tell whoever you're with that you want to live wherever they're from. It's part of the post-fucking heart-to-heart.

JACK (laughs)

No. Really. I've always wanted to live there. I had an uncle who moved out there. He sent me a bunch of postcards. I put 'em up on my mirror.

KAREN

So why don't you live there then?

He shrugs. A beat -- they are finished eating.

JACK

God, I wish I had a cigarette. I quit six months ago. A great piece of ass, a great steak, a little vino -- it's a Marlboro moment.

She looks at him a beat, smiles, reaches for her purse, opens it, takes a pack of Marlboro Lights out and offers him one. He looks at the cigarette, looks at her smiling at him.

JACK

Bitch.

She smiles, takes a cigarette, lights it, blows the smoke at him.

JACK (smiles, looks at her)

What a fucking bitch.

She gets up, sits on the couch, her legs crossed underneath her as she smokes.

KAREN

You don't want to live in Cleveland but you do. You don't want to be in PR but you are. You want to smoke but you don't. Do you do anything that you want to do?

JACK (smiles)

Yeah. I fuck people like you in hotel rooms.

KAREN (smiles)

Maybe you should do some things you want to do and then you wouldn't need people like me in hotel rooms.

He looks at her a beat.

JACK

Maybe.

KAREN (smiles)

Start right now, Jack. Here, have one.

She offers him the cigarette pack again. He looks at her a beat, shakes his head. She smiles again.

KAREN

What did you want to do if you didn't want to do PR?

He grins, looks at her a beat like he is shy about telling her.

JACK

I wanted to write songs.

(a beat)

I did. I mean -- I do.

KAREN (smiles)

Do you sing them?

JACK (smiles)

Yeah, I sing them for myself in the rec room in my basement.

KAREN (smiles)

Sing one for me.

JACK (grins)

Not a chance. You're not an appreciative audience.

KAREN (smiles)

Please. I want to hear one.

JACK

You'll tell me it sounds better than your vibrator.

KAREN (smiles)

It'll definitely sound better than my first boyfriend.

JACK (grins)

See?

They smile at each other. He gets up from the table and lies back on the bed. She stays on the couch.

JACK

Do you do everything that you want to do?

KAREN

I try.

JACK

How old are you?

KAREN

I'm twenty-six.

JACK

You don't have any responsibilities -- it's easy for you.

KAREN

I've got a responsibility to myself.

JACK

Yeah, well, I've got a lot of responsibilities for other people, too.

KAREN

Your wife and kids?

JACK (smiles)

My wife, my kids, the dog, the two cars, the dentist, the PTA, my dad -- he's old, he doesn't have any money --

KAREN

What about you?

JACK (grins)

Forget it. I'm your typical American married man and the father of beautiful children. I don't have time for me.

KAREN (smiles)

But you've got time for me.

JACK (grins)

No I don't. I've got time for my dick.

KAREN (seriously)

Is that enough?

He looks at her a beat.

JACK

It's what all my friends do -- why should I be any different?

A long beat, as they look at each other.

KAREN (quietly)

I'd really like to hear one of your songs.

He looks at her a long beat.

JACK

You know what I'd really like to do? I'd really like to hit the Jacuzzi.

She looks at him a beat.

KAREN

If you'd really like to do it, then
let's do it.

He looks at her and smiles, touched.

JACK

You want to go get your bathing suit?

KAREN (smiles)

I don't need a bathing suit.

He looks at her and smiles.

EXT. THE JACUZZI - NIGHT

The old English couple, Osgood and Margaret, are sitting
in the hot tub. Jack and Karen walk up, wearing their
hotel robes.

OSGOOD

Good evening.

JACK

Hi.

They start to take their robes off... Jack has swim trunks
on. Karen is wearing her lacy Victoria's Secret
underwear. It is, of course, very revealing.

They get into the hot tub. Osgood really looks Karen
over.

OSGOOD

You have magnificent... form... my
dear.

JACK (grins)

She's got great tits, too.

MARGARET

What did he say, Osgood?

OSGOOD (looks at them)

You're a magnificent couple.

KAREN (smiles)

We're not a couple.

JACK (grins)

We're friends.

KAREN

No we're not. We're sex partners.

OSGOOD (after a beat)
Splendid.

KAREN
We hardly know each other. We met in the bar. We went upstairs. I went down on him. He fucked me. Then he went down on me.

MARGARET
What did she say, Osgood?

OSGOOD (after a beat)
I'm not quite certain, Margaret.

JACK (grins)
We're just resting up. You know -- it's like we're taking a break for a little afternoon tea.

OSGOOD (after a beat)
Tea. Yes. Quite. I understand.
(to Margaret)
They're having tea, Margaret.

A beat, and then Osgood looks at them.

OSGOOD
Enjoy your... tea. Shall we go, Margaret?

JACK
Don't go yet. I'm going to sing a song.

Karen looks at him, smiles.

MARGARET
He's going to do what, Osgood?

OSGOOD
He says he's going to sing a song. He'd like us to stay.

MARGARET
Is it a popular song? Do you do Noel Coward? I love Noel Coward.

JACK
It's a song I wrote.

MARGARET
Shall we stay, Osgood?

OSGOOD (after a beat)
I think we should, Margaret. These Americans are very interesting people.

MARGARET

Eagle Scouts.

OSGOOD

Indeed.

(to Jack)

Please. We'd love to hear your song.

JACK (grins)

Okay. Here we go.

A beat, and he turns to Karen and in a surprisingly good voice he sings a melodic and moving song.

JACK (singing)

Oh what a fine time for my mind to be in Rio
I'm workin late again, just payin my dues
I'm makin more money just to buy more things for my ego
Ain't it funny the things in life that we do --

Oh how I long to be back by the sea in Rio
Instead of livin my life just to please the corporate set
I don't even like the work or the people
Oh why'd I deal these cards if I knew I'd lose the bet?

Oh I may be too late, but I just can't wait for Rio
I'm strippin' off these pinstripe prison clothes
I'm headin south, see ya later mis amigos
Skippin off to the life I should have chose

Diggin my hands and my feet in the sands of Rio
Feelin the sun on my face and watchin the tide
Oh I'm feelin no pain outside the fast lane in Rio
Oh that other life ain't for me I know cause I tried
No that other life ain't for me I know cause I tried.

He finishes. Karen smiles at him and applauds. Osgood and Margaret applaud weakly -- they clearly didn't like it much.

JACK (grins)

Thank you. Thank you.

And he suddenly, unexpectedly kisses Karen on the cheek. She looks at him.

OSGOOD

Smashing! Smashing!

MARGARET (sour face)

Splendid! Quite splendid!

OSGOOD

We thank you for the performance and I truly hope you carry on most enjoyably after your rest.

Osgood and Margaret start getting out of the hot tub.

MARGARET
Carry on with what, Osgood?

OSGOOD
Copulating, Margaret.

MARGARET (smiles)
Carry on carrying on, then. Toodle-
doo.

And Osgood puts his arm around her and they walk away.

JACK AND KAREN (together)
Toodle-doo.

They laugh. It is a warm, shared laugh. She turns to him.

KAREN
I liked your song.

JACK (grins)
Did you?

KAREN (smiles)
Yeah. It's a good song.

They have their eyes on each other.

KAREN
Have you ever been to Rio?

JACK (laughs)
On my salary?

KAREN (after a beat, smiles)
You could wait for one of those
airline wars.

JACK (after a beat, smiles)
Sure.

A long beat -- as they look at each other, and then --

JACK
Do you want to go for a walk on the
beach?

KAREN
No, but I'd like you to make love to
me on the beach.

JACK (grins)
I'd be happy to fuck you on the beach.

KAREN

I don't want you to fuck me on the beach. I want you to make love to me on the beach.

They look at each other a beat.

KAREN

Do you want to do that?

He looks at her a beat, and then he smiles.

JACK

Yeah.

KAREN (smiles)

Are you sure? Don't do anything you don't want to do.

JACK (grins)

You know me, kid. I never do anything I don't want to do.

They look at each other a beat and then they start getting out of the hot tub.

KAREN

You're such a tough guy.

JACK (smiles)

Shit, I'm candy.

They are toweling off by the hot tub.

KAREN

You taste like candy.

JACK (smiles)

What kind of candy?

KAREN

Butter scotch.

He makes a face.

JACK

Butter scotch?

She laughs.

EXT. THE BEACH - NIGHT

They walk along the beach. They have their robes on. It is dark -- there is no one else down here. The surf crashes; we see heat lightning in the distance.

KAREN

Did you bring your condoms?

JACK

I never leave home without 'em.

He shows them to her -- they are in the pocket of his robe.

KAREN (smiles)

Don't get sand in it. Your beanstalk wouldn't like it.

JACK

In the Amazon, you know, they have these tiny fish, they swim into your dick, then into your liver, into your kidneys...

(he grins)

That's why I'll never go to Rio -- I don't want fish in my dick.

KAREN (smiles)

Rio isn't in the Amazon.

JACK

That's easy for you to say. You don't have a dick.

She stops, looks around.

KAREN

We're going to play a game.

It is very dark at this part of the beach -- there is no one around.

JACK

Is this where you tie me up and get your ice pick out?

KAREN

We're going to pretend that you love me.

He looks at her a beat, then --

JACK (grins)

I was right. This is going to be "Fatal Attraction."

KAREN

We're going to take our clothes off and I'm going to make love to you and you're going to pretend that you love me.

He looks at her a beat and then he grins.

JACK

We're going to take our clothes off right here? There are Coast Guard guys and refugees out there --

He indicates the sea.

JACK

-- They've all got infrared cameras. They're going to be jacking off to us for the next fifty years.

She undoes her robe, shrugs it off -- strips her underwear off and stands there naked. He looks at her a long beat, then grins --

JACK

I can't pretend that I love you. I don't even like you.

KAREN (smiles)

Yes you do.

(a beat)

You pretend it with your wife.

She is undoing his robe.

JACK

No I don't.

KAREN (smiles)

You don't even pretend? How do you make love to her?

JACK

I don't have to pretend. I do love her.

She takes the robe off of him -- she touches his groin with her hand, plays with him -- he is still wearing his swim trunks.

KAREN (smiles)

Oh.

She starts pulling his swim trunks down.

KAREN

Well, pretend with me and I'll pretend with you.

JACK (after a beat)

It's not going to make the sex any better. Love never makes the sex any better.

She has taken his swim trunks off. They stand against each other naked.

KAREN (smiles)
Try it -- it's just a game.

JACK (smiles)
Who wins?

KAREN (smiles)
You do.

She kisses him very gently, tenderly on the lips, then kisses him again with more passion. He stops, looks at her.

KAREN (in a whisper)
Trust me.

And she pulls him down to the sand. He tries to move on top of her.

KAREN
No.

She turns him on his back and moves on top of him.

KAREN (quietly)
I'm going to make love to you.

He looks at her, reaches up, cups her breasts. She leans down and kisses him very gently on the lips, then harder. She straddles him. As she does, he gets the condom out of his swim trunks pocket, opens it, and slips it on. She kisses his ear, his neck. She licks his chest. She lowers a nipple over his mouth.

KAREN (quietly)
Gently. Gently.

He kisses her nipple gently. He moves inside her. She moans.

KAREN (in a whisper)
Gently -- please.

He moves slowly, gently. She leans down and kisses him on the lips again -- he keeps moving inside her.

KAREN (in a whisper)
Drift with me. Drift with me.

She sucks on his lips, moves her tongue inside his mouth.

KAREN
You feel so good.

He moves inside her gently.

KAREN (in a whisper)

You feel so good.
I love you.
I love you so much.
I love you so much.

He moves inside her. His eyes are open; hers are closed.
He watches her.

KAREN (in a whisper)

Do you love me?

He watches her, his eyes open, as he moves inside her.

KAREN (in a whisper)

Tell me you love me. Please tell me
you love me.

He watches her a beat as she moves -- her eyes are closed,
her head is above him. He closes his eyes.

JACK (quietly)

I love you.

There is just the slightest glimmer of a smile on her
face.

KAREN (in a whisper)

I'll love you forever. Will you love
me forever?

She arches her back.

KAREN

I'm going to come. Oh, I'm going
to... Will you love me forever? Will
you?

He watches her as she arches her body way back.

JACK (quietly)

I'll love you forever.

And she arches way back and shudders... a long beat... and
then she falls forward against his chest, almost
collapsing against him. He holds her like that a long
beat... her body is still moving in a thousand little
ways... and then she rolls off of him onto the sand. She
sits there, naked. A long beat, and then --

KAREN (quietly)

Thank you.

A long beat. He doesn't say anything, doesn't look at
her.

KAREN (smiles)
I'll bet you never told a piece of ass
before that you'll love her forever.

JACK (after a beat)
You're not just a piece of ass.

KAREN (after a beat, smiles)
What am I?

He sits up, looks at her.

JACK
You're a fantastic piece of ass.

She laughs.

KAREN
That was great.

JACK (after a beat)
It was all right.

KAREN (smiles)
It was great!

JACK (smiles)
It was better than my first
girlfriend. It was better than the
Sears catalogue.

She sits up next to him, naked. The surf crashes near
them. There is no one around. Heat lightning plays in
the distance.

KAREN
When was the first time you had sex?

JACK (smiles)
My first girlfriend. Her parents
worked. I'd go to pick her up at her
house each day. Each day the door was
open and she was still asleep. I'd go
in and wake her up. The thing was,
she was asleep naked. The third or
fourth time I picked her up, I got
into bed with her. She pretended
never to wake up. She pretended
nothing ever happened. We did that
for about six months.

Karen laughs.

JACK (grins)
How about you?

She looks at him a beat, then looks away.

KAREN

I was sixteen. I had a fight with my boyfriend in a restaurant. He drove off in a huff. I was crying. My Uncle Del was there. He said he'd drive me home. On the way home, he pulled over and raped me. He pulled over again about ten minutes later in a park. He... threw me out of the car onto the grass and he... fucked me in the ass. Then he drove away.

He stares at her in shock.

JACK

Jesus. I'm sorry. What happened?

He reaches over and holds her hand.

A long beat as she stares away and then she looks at him.

KAREN

Nothing. My dad had a heart condition. I was afraid if I told him, it'd kill him.

She looks away again. He holds her hand.

JACK

What about Uncle Del?

She looks at him with a thin, ironic smile.

KAREN

He came over to see my dad all the time. He'd say... "Hi, sugar. You're lookin' sweet."

She looks away. We see tears welling in her eyes. He looks at her a long beat and then he takes her hand, raises it to his lips, and kisses it. She turns, looks at him. A long beat as they look at each other, and then --

JACK

You were right. It was great.

She looks at him and smiles.

KAREN (quietly)

It's a nice game, isn't it?

He looks at her for the longest beat... and then he nods.

INT. JACK'S ROOM - NIGHT

As they walk in -- the phone is ringing.

JACK
I put a do not disturb on it.

KAREN (smiles)
The hotel probably screwed it up.
They probably put it on another room.

He glances at her -- it keeps ringing.

KAREN
You'd better pick it up.

A beat, and he goes to the phone and picks it up.

JACK
Hello?

INT. A SUBURBAN HOUSE - LAKEWOOD, OHIO - NIGHT
His eight-year-old son, PATRICK, is on the phone.

PATRICK (very excited)
Dad! The Indians won, 7-6. Andre
Bell hit a home run in the 14th
inning!

INT. JACK'S ROOM - NIGHT

JACK
He did?
(he forces a smile)
What are you doing up so late?

INT. A SUBURBAN HOUSE - NIGHT

PATRICK
There were two strikes on him, Dad!
It was three and two! You should have
seen it, Dad! It was on TV! Mom and
I watched it. She made some popcorn!

INT. JACK'S ROOM - NIGHT

JACK
She did? Well that must have been
fun.

Karen watches him on the phone, watches the forced
enthusiasm and smile. She smiles a thin, ironic smile and
heads into the bathroom.

INT. A SUBURBAN HOUSE - NIGHT

PATRICK
When are you coming home, Dad? I
really miss you.

INT. JACK'S ROOM - NIGHT

JACK
I really miss you, too, kiddo. I'll
be home tomorrow.

INT. A SUBURBAN HOUSE - NIGHT

PATRICK (excited)
You will? That's great -- wait,
here's Mom.

INT. JACK'S ROOM - NIGHT

The shower comes on loudly from the bathroom. He glances
toward the shower.

INT. A SUBURBAN HOUSE - NIGHT

His wife, Patti, takes the phone. She wears a robe. Her
hair is up. She looks nice.

PATTI (smiles)
Hi.

INT. JACK'S ROOM - NIGHT

JACK
Hi.

He forces a nervous smile, glances at the bathroom door,
which is open -- the shower sounds very loud.

INT. SUBURBAN HOUSE - NIGHT

PATTI (smiles)
How was your dinner?

INT. JACK'S ROOM - NIGHT

JACK (smiles)
Terrific. Another happy client.

INT. A SUBURBAN HOUSE - NIGHT

PATTI
You sound tired.

INT. JACK'S ROOM - NIGHT

JACK
I've had a long day. I'm just about
to get some shut-eye.

INT. A SUBURBAN HOUSE - NIGHT

PATTI
Well, sleep well. We miss you.

INT. JACK'S ROOM - NIGHT

JACK
I miss you guys too.

INT. A SUBURBAN HOUSE - NIGHT

PATTI
We love you.

INT. JACK'S ROOM - NIGHT

JACK (smiles)
I love you guys too.

INT. SUBURBAN HOUSE - NIGHT

PATTI
Wait -- Patrick wants to talk to you.

INT. JACK'S ROOM - NIGHT

He holds the phone -- he looks nervous, impatient to hang
up.

INT. A SUBURBAN HOUSE - NIGHT

PATRICK
Goodnight, sleep tight, don't let the
bedbugs bite.
(he laughs)
Love you, Dad.

INT. JACK'S ROOM - NIGHT

JACK
I love you too, kiddo.

He looks suddenly moved... he hangs the phone up. He stands there a long beat... we hear the shower going in the bathroom. He looks suddenly very worn, tired at his core. A long beat, and then he picks up the phone again.

JACK
Operator, I told you to put a do not disturb on my phone.

INT. THE HOTEL OPERATOR ROOM - NIGHT

The OPERATOR is a black woman in her 50's.

THE OPERATOR
I know that, sir --

INT. JACK'S ROOM - NIGHT

JACK
But I just got a phone call.

INT. THE HOTEL OPERATOR ROOM - NIGHT

THE OPERATOR
He called three times, sir. He said he was your son.

INT. JACK'S ROOM - NIGHT

JACK
I didn't tell you I wanted any exceptions. I said a do not disturb.

INT. THE HOTEL OPERATOR ROOM - NIGHT

THE OPERATOR
Yes, sir. I just thought you'd want to talk to your son.

INT. JACK'S ROOM - NIGHT

He hangs up. He goes to the balcony, looks out a long beat. And then he takes his robe and swim trunks off and heads into the bathroom.

INT. THE BATHROOM - NIGHT

She is under the shower -- the bathroom is all steamed up. He goes into the shower and puts his arms around her and holds her a long beat.

KAREN (smiles)

Did you tell him you love him?

He nods, doesn't look at her.

JACK (quietly)

I always tell him I love him.

KAREN

You're a good father, aren't you?

He nods, holds her.

KAREN

Did you talk to your wife?

He nods, doesn't look at her.

KAREN

Did you tell her you love her?

He looks at Karen a beat.

JACK (quietly)

I always tell her I love her.

KAREN (smiles)

You're a good husband, aren't you?

He looks at her a long beat, and then he kisses her gently, slowly on the lips. He pulls back from her -- and they look at each other.

He turns the shower on very hard, looks at her a beat and, kissing her, sinks to his knees.

We hold on her face as the shower blasts her in the face and water sprays everywhere. She closes her eyes as he kneels in front of her.

KAREN (quietly)

I can't come any more.

She starts to moan.

JACK

Yes you can.

We still hold on her face.

KAREN (in a whisper)
I can't... please.

JACK
Yes you can.

And she moans... her eyes closed... as the shower blasts her.

INT. THE BATHROOM - LATER

She is in front of the mirror, naked, putting make-up on. She looks at herself a long beat. She is expressionless.

She opens the bathroom door, walks out.

She sees he is on the balcony, sitting in a chair, looking out at the crashing sea. He is naked, smoking a cigarette.

EXT. THE BALCONY - NIGHT

She walks out, naked.

KAREN (smiles)
Can I have one of those?

He hands her a Marlboro Light... the pack is hers... lights it for her. He sees her smile. She sits on the chair next to his.

JACK (grins)
Well hell, I quit before, I can quit again.

She looks at him, smiles.

JACK
On the other hand, it's the best damn cigarette I've ever had.

They hear a loud, thumping noise inside the room.

JACK
What's that?

They get up, listen -- it gets louder.

INT. JACK'S ROOM - NIGHT

They come back into the room. And they start to hear moans and the thumping gets louder and more rhythmic. They laugh.

JACK

It must be something in the air down here.

The moans build to a theatrical crescendo and then stop.

JACK

Call 911. It's a double homicide.

They laugh -- he lies back down on the bed. She lies next to him.

KAREN (smiles)

Do you think we sound like that?

JACK

Yeah.

(a beat)

No

(a beat)

God, I hope not.

They laugh. He puts his cigarette out, stretches.

KAREN

Do you want to sleep?

JACK (smiles)

Sleep? What's sleep? That's just an excuse for getting laid.

KAREN

I'll give you a back rub.

She puts her cigarette out.

JACK

I'm okay --

KAREN

Turn over.

JACK

Turn over? Uh-uh. Not me. I'm cherry down there.

KAREN

Turn over. You'll like it.

She turns him over.

JACK

Oh, Christ. Now she's going to use all the stuff she bought from the Xandria Collection.

KAREN (laughs)
The Xandria Collection? You know
about the Xandria Collection?

She is rubbing his back.

JACK
Of course I know about the Xandria
Collection. I'm from the midwest.
Everybody from the midwest is into
butt plugs.

She smiles, straddles his back, and rubs his neck.

JACK
God, that feels good. That feels
really good.

KAREN (smiles)
I told you you'd like it.

JACK
I can feel your pussy dripping on my
back.

KAREN (smiles)
How does it feel?

JACK
Like a new form of Chinese water
torture.

As she rubs his back --

KAREN
What's this lump back here?

JACK
It's a tumor. I'm dying. Only pussy
can cure me. That's why I do this all
the time. I'm desperate to stay live.
Turn around. Bend over. Save a dying
man.

She slaps him on the butt, hard, smiles, rubs his back.

JACK (laughs)
Okay. I'll tell you the truth. It's
my sperm bank. I can come all I want.
I don't have limitations like some
people I know.

She slaps him on the butt, harder.

JACK (laughs)
It's a polynoidal cyst -- it's
harmless.

The thumping noises from the next room start again.

JACK

Here they go again! They just can't get enough, can they? I'm glad we're not like that.

The moans start from the next room. She starts rubbing his lower back, then his butt.

JACK (quietly)

God, my body sure likes you. My dick likes you... my back likes you... my lips like you... my mouth likes you... my polynoidal cyst likes you... I like you.

And he falls asleep. She stops, watches him a beat as he sleeps.

DISSOLVE TO:

INT. JACK'S ROOM - NIGHT (LATER)

It is raining outside -- we see and hear thunder and lightning. He is asleep on the bed. He wakes up, opens his eyes. She is on the phone.

KAREN (quietly)

Great. Thanks.

She hangs up. She sits there a beat. She doesn't know he is watching her.

JACK

You setting up something else for tonight?

She looks at him.

KAREN (smiles)

My sister. She's picking me up at the airport.

JACK

What time is it?

KAREN

Four fifteen. My plane's at eight.

They look at each other a long beat.

JACK

That's four hours. We can fuck each other into itty-bitty little pieces in four hours.

KAREN (smiles)
I have to check out and get a ride to the airport. What time is your flight?

JACK
Not 'til this afternoon.

KAREN (smiles)
That gives you lots of time, doesn't it? You can go back down to the bar, find somebody --

JACK (smiles)
No way. I'm going to rest up after this.

KAREN (smiles)
You can't. You'll have to sleep with your wife tonight so she doesn't get suspicious. You'd better make it a convincing performance.

JACK (after a beat)
Christ, you're right.

They laugh a little together a beat.

KAREN (smiles)
Will you think about me?

JACK (after a beat)
When?

KAREN (smiles)
When you're making love to her.

He looks at her a beat.

JACK
I'll try like hell not to.

KAREN (smiles)
Do you?

JACK (smiles)
Do I what?

KAREN
Do you think about other women when you make love to her?

He looks at her and shakes his head, smiles.

KAREN (smiles)
You do, don't you?

JACK (after a beat)
Do you want me to think about you?

KAREN (directly)
Yes.

JACK (smiles)
Why?

They look at each other a long beat.

KAREN (smiles)
Call it ego.

JACK (smiles)
Are you going to think about me?

KAREN (smiles)
Tonight?

He nods.

KAREN
I'll still be able to smell you on me.

JACK
You already took a long shower.

She moves toward him on the bed.

KAREN
I'm not going to take any more today.
She moves next to him, kisses him on the lips.

KAREN
You'd better scrub with a brush and a lot of soap. Women can smell other women.

JACK
I always use a strong cologne. I make sure it's my wife's favorite brand.

He kisses her on the lips gently.

KAREN (smiles)
Very sneaky.

JACK (smiles)
Practice makes perfect.

Their faces are close to each other. He kisses her softly.

JACK
Do we play our game?

KAREN

It's not going to make the sex any better. Love never makes the sex any better. Somebody told me that.

JACK (smiles)

What does he know?

He kisses her neck softly.

KAREN

He's very experienced. He knows what he's talking about.

JACK

He just puts on a brave smile. Inside he's all fucked up.

He kisses her nipple very softly.

KAREN

What are you doing? Angling for a pity fuck?

He kisses her stomach.

JACK

I already tried to tell you I was dying. You don't have a heart. All you've got are glands.

He puts his tongue into her belly-button.

KAREN

We're perfectly matched. Let's have another meeting of the glands.

JACK

I thought you couldn't come anymore.

KAREN

There's a lot of wetness in Niagara Falls.

He kneels by her legs and spreads them apart. Their eyes are on each other. He starts to lower himself over her.

DISSOLVE TO:

INT. JACK'S ROOM - LATER

The sun is just coming up. She is getting dressed. He is lying on the bed, smoking a cigarette, watching her.

JACK (smiles)

We could stay over another night.

She looks at him, smiles, keeps dressing.

JACK (smiles)
I could call my wife and tell her I
love her while you go down on me
again.

KAREN (smiles)
Sorry. I don't do two nights. I only
do one-night stands.

She puts her fifty dollars... which is on the night-
stand... away.

JACK
What are you going to spend it on?

KAREN (smiles)
Something from Victoria's Secret.

JACK
I'll send you the Sears Catalogue if
you give me your address. Maybe
you'll like something in there.
They've got a big Fruit of the Loom
selection.

She is all dressed -- she has everything. She looks at
him.

KAREN (smiles)
Well... it was great.

He gets up and kisses her on the lips softly.

JACK
Yeah. It was great.

They look at each other a beat.

KAREN
If you're ever in San Francisco,
here's my phone number.

She jots it down quickly on a pad on the nightstand.

KAREN (smiles)
I didn't write my name, just my
initial -- in case your wife finds it.
You can tell her it's a client.

He goes close to her, looks at her.

JACK
I'll think about you tonight.

KAREN (smiles)
No you won't. You'll be too focused
on trying to have a proper erection.

JACK (smiles)
It'll give me a proper erection.

She looks at him a beat and then smiles. He kisses her on
the lips gently.

KAREN (smiles)
God. Men. You're all dogs.

A beat, and she starts to walk toward the door.

JACK (smiles)
That's it? That's her final pearl of
wisdom?

She looks at him, smiles. They hold their eyes on each
other a long beat.

KAREN (smiles)
Goodbye, Jack. Write some more songs.
Don't stop smoking. Visit Rio.

He looks at her, his face serious.

JACK (a half smile)
Maybe I'll do that.

She looks at him a beat, and then she opens the door and
is gone.

A long beat, as he stares at the door, and then he sits
down on the bed and looks at the rising sun. A beat, and
then he reaches for the phone.

JACK
You can take my do not disturb off
now, please.

He hangs up, sits there a long beat. He sees her pack of
Marlboro Lights left on the nightstand. He takes a
cigarette, lights it, and leans back on the bed.

A beat, as he smokes the cigarette, and then the thumping
starts from the next room... and then the moaning.

JACK (to himself)
For Christ's sake.

It gets louder and he suddenly beats on the wall.

JACK (very loud)
Will you fuckin cut it out?

And the sounds stop immediately. A beat, and he smiles to himself and reaches for the phone.

JACK

Can you give me the number for United Airlines reservations, please?

INT. THE SHOWER - DAY

He is under the shower. He is using a brush and a big bar of soap. He is really scrubbing.

INT. THE BATHROOM - DAY

He sprays cologne on... a lot of cologne... everywhere.

INT. JACK'S ROOM - DAY

He is dressed, ready to go. He has his sportcoat and tie on, the suitcase next to him. He is on the phone.

JACK

Surprise!

INT. A SUBURBAN HOUSE - LAKEWOOD, OHIO - DAY

Patti is in bed, the phone in her hand.

PATTI (smiles)

What are you doing up so early?

INT. JACK'S ROOM - DAY

JACK (big smile)

I'm on my way to the airport, that's what I'm doing. I missed you. I got an earlier flight.

INT. A SUBURBAN HOUSE - LAKEWOOD, OHIO - DAY

PATTI (smiles)

You did? All-right!

INT. JACK'S ROOM - DAY

JACK

Flight 123, gets in at 1:12.

INT. A SUBURBAN HOUSE - LAKEWOOD, OHIO

PATTI (smiles)
The fried chicken's all ready.

INT. JACK'S ROOM - DAY

JACK (smiles)
Great! I'm already hungry.

INT. A SUBURBAN HOUSE - LAKEWOOD, OHIO

PATTI
Did you get a good night's sleep?

INT. JACK'S ROOM - DAY

JACK (smiles)
I slept like a log. I'm ready for
action.

INT. A SUBURBAN HOUSE - LAKEWOOD, OHIO

PATTI (smiles)
I missed you.

INT. JACK'S ROOM - DAY

JACK (smiles)
I missed you, too.

INT. A SUBURBAN HOUSE - LAKEWOOD, OHIO

PATTI
Should I bring the kids?

INT. JACK'S ROOM - DAY

JACK (smiles)
Are you kidding? You'd better bring
the kids!

INT. A SUBURBAN HOUSE - LAKEWOOD, OHIO

PATTI (smiles)
We'll be there with bells on!

INT. JACK'S ROOM - DAY

JACK (smiles)

I love you.

INT. A SUBURBAN HOUSE - LAKEWOOD, OHIO

PATTI (smiles)

I love you, too.

INT. JACK'S ROOM - DAY

He hangs up. He sits there next to the phone a beat, his face expressionless. He lights another cigarette, takes a drag, then puts it out. A beat, and then he gets up, grabs his small suitcase, and starts out of the room.

INT. THE CORRIDOR - DAY

He opens the door, steps into the corridor, and as he is about to close the door, he stops, stares. There is a bright red lipsticked kiss on the door.

He stares at it a beat... and then he starts down the corridor.

As he is about to pass the door of the room next to his... the room where all the pounding and moaning was coming from... the door opens.

And Osgood and Margaret, the proper old English couple, step out. Jack grins.

OSGOOD (embarrassed)

Oh. Well. It's you.

JACK (grins)

Your neighbor next door.

They start walking down the corridor together.

MARGARET

What did he say, Osgood?

OSGOOD

It seems he was in the room next door, Margaret!

MARGARET (angry, to Jack)

Did you beat on our wall?

OSGOOD

That's all right, Margaret, I'm sure he didn't.

MARGARET (angry, to Jack)
That was rude. It was quite rude. We
didn't beat on your wall.

Jack starts to laugh.

JACK
I'm sorry, I really am.

MARGARET (angry)
Why is he laughing, Osgood? He's a
very rude Eagle Scout, isn't he?

Osgood winks at Jack.

OSGOOD
- You must be quite tired.

JACK (laughs)
Me? What about you?

OSGOOD (smiles)
I feel smashing. How do you feel,
Margaret?

MARGARET (angry still)
Splendid!

Jack laughs, waves, walks out through the lobby. As he
walks through the lobby, still smiling... Hector, the gay
waiter, is coming in.

HECTOR (smiles)
Did you have a nice night, mon?

Jack grins, winks at him.

JACK
Smashing. Splendid.

Hector gives him a big smile and a thumbs up.

HECTOR
All right!

INT. THE AIRPORT NEWSSTAND - DAY

He stands at the counter. He has a squeaky baby toy in
front of him and a Mighty Morphin Power Rangers figure.

THE CLERK
Thirty-four fifty-two.

He hands her the fifty dollar bill he won on his bet.

JACK
 Can I have two packs of Marlboro
 Lights too, please?

EXT. THE AIRPORT ARRIVAL AREA - CLEVELAND

He stands outside baggage holding his small suitcase and a small brown paper bag. A Toyota station wagon pulls up. We see Patti driving. Patrick sits in the front seat next to her. Danny, the baby, is in a carseat in the back.

PATRICK
 Dad!

He jumps out, hugs his father -- and then, as Jack puts his small suitcase on the floor in the back -- Patrick gets into the back seat and Jack jumps into the front seat.

INT. THE TOYOTA - DAY

As soon as he gets in, he leans over and kisses Patti on the lips.

JACK
 Hi!

PATTI (smiles)
 Hi. You did miss me.

Cars are honking at her to get going -- the car starts to move.

PATRICK (very excited)
 Can we play catch, Dad? I oiled my glove!

PATTI (laughs)
 Daddy just got here. He's probably tired.

JACK (laughs)
 Sure. Look what I got you guys!

He turns to Patrick and Danny in the back, hands them the toys.

PATRICK (very excited)
 Wow! A Mighty Morphin Power Ranger!
 Look, Mom!

Patti smiles. He hands the squeaky toy to Danny, who smiles.

JACK (to Danny)
 Dum-da-dum-dum. Dum-da-dum-dum --
 dummetty-dummetty-dummetty-dummetty!

He tickles the baby. The baby laughs.

PATTI (quietly)
 You look wonderful. Look at daddy's
 tan.

Patrick leans forward and looks at his face.

PATRICK
 Can I have a tan? I want one!

Jack looks at Patti and they laugh together.

INT. THEIR KITCHEN - DAY

He is sitting at the kitchen table of this middle-class suburban house, eating fried chicken. He still has the clothes he traveled in on. Patrick sits next to him. Danny is in a high-chair. Patti is feeding him.

A big white dog, Lovey, keeps sniffing at him. He keeps trying to push the dog away.

JACK
 This is really great chicken!

Danny spits some of his food out. It lands on the table. They laugh.

PATTI
 He doesn't like apricots.

JACK
 Try the prunes.

She feeds him some prunes -- Danny spits that out, too. They laugh again.

PATRICK
 He's yucky. Danny's yucky.

JACK
 I'm going to have another piece of
 this chicken.

Patti smiles -- Lovey, the dog, tries to get up on Jack and is sniffing him very closely.

JACK
 Jesus, Lovey.

PATTI
She must smell another dog on you.

JACK
I guess.

He tries to bribe the dog with some chicken -- the dog doesn't want any chicken, keeps sniffing at him.

PATTI (smiles)
I have a surprise for you.

JACK (smiles)
You do? When can I have it?

PATTI (a shy private smile)
Later.

PATRICK
Can we play catch, Dad? You should see my glove!

PATTI
Let Daddy eat, honey.

JACK (gets up)
Hell yes!

PATRICK (excited)
We can? Now?

JACK
I'm going to take a shower. I'll be right back.

Lovey tries to get up on him again, sniffing. He brushes the dog away and kisses Patti casually on the cheek as he heads out.

PATTI
You smell nice.

A beat -- he looks at her -- he smiles.

JACK
I smell like I always do.

PATTI (smiles)
You smell nice.

INT. THE SHOWER - DAY

He's got it on full blast. He's using a brush, really scrubbing, and a big bar of soap.

INT. THE BATHROOM

He stands in front of the mirror. He is spraying a lot of cologne on. He looks at himself a beat in the mirror. He smiles slowly at himself, shakes his head.

Patti is suddenly behind him in the bathroom. She looks over his naked body.

PATTI (smiles)

Yummy.

He smiles, turns to her. She runs her hands down his naked back.

JACK (smiles)

Hello.

PATTI (seductively)

You took a very long shower.

JACK (after a beat, smiles)

I always take a long shower.

PATTI

I've been waiting for you.

JACK (smiles)

You have? How come?

PATTI

It has to do with my surprise.

JACK (smiles)

Do I get my surprise now?

PATTI (smiles)

Later.

We hear the baby start to cry.

PATTI (suddenly)

What'd you do?

She is looking at his body -- he looks down at his chest -- it looks like a scratch mark. We see the flash of alarm on his face.

JACK

The sun. It's probably a sun blister.

PATTI

Maybe you scratched yourself.

JACK (smiles)

I should've used the fifteen.

PATTI
What'd you use?

JACK
The four.
(he smiles a big smile)
I want my surprise!

The baby is crying louder.

PATTI (smiles)
God that kid -- you'll get your
surprise.

And she heads out of the bathroom as Danny really starts to wail.

JACK (a forced smile, loud)
You promise?

He is left alone in the bathroom. He looks at himself in the mirror a long beat, feels the scratch on his chest with his finger.

Lovely comes in, looks at him.

JACK (quietly, to the dog)
Traitor.

Lovey growls at him quietly, bares her teeth. Jack looks at her in the mirror astounded.

EXT. THE BACKYARD - DAY

He stands in shorts and a T-shirt, wearing a baseball glove. He is playing catch with Patrick.

JACK
Good throw.

He throws the ball back to Patrick, who makes a nice catch.

JACK
Thataboy.

PATRICK
Didn't I oil this good, Dad? Look at it.

He holds the glove up. Jack catches the ball, throws it back.

PATRICK (excited)
God, Dad! This is so fun!

They throw the ball back and forth -- Jack smiles -- we see tears almost welling under the smile.

INT. THE KITCHEN - DAY

Patti is putting some dishes away. Patrick comes in, holding the glove and the ball.

PATRICK
Can I have some chips, Mom?

PATTI
You've had enough chips.

PATRICK
Please, Mom? Please?

PATTI
This is it. No more.

She brings a bag of chips down from the cupboard -- and as she reaches for the chips, she sees Jack outside. He is sitting at the picnic table, the baseball glove in his hand, staring off at nothing.

EXT. THE BACKYARD - DAY

Patti goes up to him at the picnic table. He is still staring off. As she goes up to him, she sees the tears in his eyes. She looks at him a beat.

PATTI
What is it?

He looks at her a beat, then forces a smile.

JACK
I just really love all of you guys,
that's all.

She looks at him a long beat, sits down next to him, and takes his hand.

PATTI
Tell me the truth. What is it?

He looks at her a long beat, then away.

JACK
Do you really want me to tell you?

He turns back and looks at her. She looks at him a long beat and nods. A beat, he can't face her eyes and looks away.

JACK
I don't know how to tell you this,
Patti.

(a beat)
It's going to hurt you. God, I never
wanted to do anything to hurt you.

She looks away from him.

PATTI (quietly)
I know what you're going to tell me.

JACK (after a long beat)
You do?

They look at each other a long beat.

PATTI (sadly)
Even Lovey knows. Did you see her
keep smelling you? Tell me straight.
No lies.

JACK (after a beat)
Okay.

He looks at her eyes a long beat, then gets up and turns
away from her.

JACK
I... started smoking again.

PATTI
I know.

He looks at her.

PATTI
I smelled it on you. So did Lovey.

JACK
I'm sorry.

PATTI (sadly)
I am too.

JACK
I'll try to quit again. I promise.
I'll really try.

PATTI
It took us three years of hard work,
Jack.

JACK
I know. I'll really try.

She looks at him a long beat.

PATTI

Don't let Patrick see you. It would
break his heart.

He looks at her, nods. She gets up, goes to him, kisses
him on the lips gently.

PATTI

What am I going to do with you?

JACK (after a beat, smiles)

Do I still get my surprise?

PATTI (after a beat, smiles)

You're incorrigible.

JACK (after a beat, smiles)

I know it.

INT. THEIR BEDROOM - NIGHT

He is lying in bed. She is in the bathroom. The lights
in the bedroom are off.

PATTI (O.S.)

Are the lights off?

JACK

Yeah.

PATTI (O.S.)

You're not lying to me?

JACK (smiles)

I never lie to you.

PATTI

Surprise!

A beat, and she comes out of the bathroom. She is wearing
the identical lacy white bra and panties that Karen wore.
Her body is attractive... but not drop-dead gorgeous like
Karen's.

Jack stares at her.

JACK

Wow!

PATTI (smiles)

Do you really like it?

JACK

I love it. Wow does that look sexy.

PATTI

Victoria's Secret.

JACK

I know.

PATTI

You do? How?

JACK (after a beat)

I saw it in your catalogue. I said to myself -- "Wouldn't she look scrumptious in that?"

PATTI (smiles)

"Scrumptious."

JACK (smiles)

Scrumptious. Come over here.

She smiles shyly.

JACK (smiles)

Come over here and take it off.

PATTI (smiles)

I thought you liked it.

JACK (loud)

Take it off!

She laughs shyly, goes up to the bed -- he grabs her playfully, pulls her toward the bed --

PATTI (quietly)

Sshhhh -- don't wake the baby.

He sits on the side of the bed, his arms around her as she stands in front of him. He holds her close against him. As he holds her, he sees Lovey in a corner, watching him. Lovey bares her teeth at him in a silent growl.

PATTI

We don't have to do this if you're tired.

JACK

I'm not tired.

She looks at him, looks down at his groin.

PATTI

Are you sure?

JACK

I'm sure.

And he reaches under the bra and holds her breasts as he kisses her stomach.

INT. THEIR BEDROOM - NIGHT

And he makes love to her -- her bra is still on. He is on top of her.

PATTI (in a whisper)
Tell me you love me.

JACK
I love you.

QUICK CUT

Karen straddles him on the dark beach and arches her back.

INT. THEIR BEDROOM - NIGHT

PATTI (in a whisper)
I'll love you forever, Jack.

JACK
Me too.

QUICK CUT

He is having sex with Karen in the hotel bed, their bodies scrunched up completely against the headboard of the bed.

INT. THEIR BEDROOM - NIGHT

Patti comes, silently, her mouth open. And then Jack starts to come. He starts to moan.

PATTI (in a whisper)
Shhh. Don't wake the baby.

QUICK CUT

Karen moans, her back arched on the beach and, shuddering, collapses against him.

INT. THEIR BEDROOM - NIGHT

They lie on the bed. He holds Patti in his arms. Her bra is still on.

Lovey gets up, looks at them, and walks disgustedly out of the bedroom, her head down.

PATTI
That felt really nice.

JACK

It sure did.

The baby starts to cry in the other room.

PATTI

Oh, God, you woke Danny.

And she starts getting ut of bed.

JACK

I'm sorry. Do you want me to feed him?

PATTI

No, it's okay. You're tired.

And she puts a robe on and leaves the room. He lies there, alone in the darkness as the baby cries.

EXT. IPANEMA BEACH, RIO - DAY

The sun sparkles off the water. There are hundreds of people on the beach.

On the soundtrack, we hear a fully-produced version of "Rio", the song he sang in the Jacuzzi.

He and Karen are in the water -- this gorgeous, reflecting, magical sea. They are both very tan. They are laughing. He picks her up in the water joyously, lifts her up high. She is topless. She wears only a string bikini. He holds her high by her butt as they laugh. He is kissing her breasts, her stomach, still holding her high. She throws her head back, laughing, arches it -- and they both topple hard into the water.

PATTI (O.S.)

Jack! Jack!

INT. THEIR BEDROOM - NIGHT

The song suddenly stops. He has been asleep. He turns to Patti.

PATTI (gently)

Were you having a nightmare?

JACK

No.

PATTI

You were talking in your sleep.

JACK (freezes a beat)

I was?

(a beat)

What was I saying?

PATTI

Something about caring -- but I
couldn't make it out.

JACK

"Caring?"

PATTI

It sounded like it.

They look at each other.

JACK (smiles)

Well I do care. I care about you guys
more than any thing in the world.

She smiles. He gives her a quick kiss on the lips and
turns away from her on his pillow.

A long beat -- his eyes are open. He looks frightened.

PATTI (quietly)

It's nice to have you home.

He says nothing, his eyes still open, turned away from
her, pretends he's asleep.

EXT. JACK'S FATHER'S HOUSE - DAY

Jack gets out of the car he usually drives, a Ford
Taurus... the Toyota wagon is for Patti and the kids... in
front of a small house in a working class neighborhood.
He wears jeans and a T-shirt. He has a bottle in his
hands.

He knocks on the door. There is no answer. He knocks
again.

JACK

Pop. You in there?

HIS FATHER (O.S., gruff)

Where the hell do you think I am, for
Christ's sake?

Jack grins, opens the door.

INT. HIS FATHER'S HOUSE - DAY

His father is in his early 70's, tall, gruff, iron-haired. He sits on a Lazy Boy recliner in front of the TV set. The TV is on. The old man is watching MTV.

JACK (grins)
What are you watchin, Pop? Rock and roll?

POP (gruff)
Tits and ass! There ain't no ballgame on!

Jack smiles, lowers the volume.

JACK
I brought you somethin.

He gives his father the bottle -- it is a bottle of sherry. The old man almost smacks his lips, takes it, but looks back at the TV.

POP
You were supposed to come over yesterday! I waited all day!

JACK (smiles)
I got tied up in Florida with a client. You're welcome.

POP
My ass! You were probably puttin it to some babe on the beach. I know you!

JACK (grins)
Don't I wish, Pop. Don't I wish.

POP
Don't you give me that malarkey! I'm your pop! You can't keep it zipped anymore than I could keep it zipped!

JACK (hurt)
Hey, I don't want to hear that stuff. Mom's dead.

POP (grins)
You can't hear when you're dead, can you? Who was she? One of those beach bimbos I see on MTV?

JACK (grins)
I don't have time to watch MTV. I work too hard.

POP

My ass! I know what you work too hard at! You better watch out!

JACK (grins)

What should I watch out about, Pop?

POP

You keep zippin it down and whippin it out... one of these days you'll stick it into somethin that's gonna trap you in there. You'll get your head stuck in there, then you'll get a divorce, lose everything you got, and I ain't gonna get no sherry from you no more... you dumb shit.

Jack looks at him a beat and then smiles.

JACK

I'm not gonna get my head stuck anywhere.

But he doesn't sound convincing.

INT. HIS CAR - DAY

He is on his way to work in heavy morning traffic on the Shoreway. It is bumper to bumper -- cars honking. He wears his suit and tie. A tape is playing in the car.

THE TAPE

Smoking will kill you. Smoking will kill the people you love. Smoking will kill you. Smoking will kill the people you love. Repeat after me.

JACK AND TAPE

Smoking will kill you. Smoking will kill the people you love. Smoking will kill you. Smoking will kill the people you love. Repeat after me.

As he speaks, he casually lights a cigarette, inhales deeply, and keeps repeating the phrases.

INT. HIS OFFICE - THE PR AGENCY, THE RECEPTION AREA - DAY

He walks in. The RECEPTIONIST, a stunning young black woman, smiles a special smile at him.

THE RECEPTIONIST

Good morning, Mr. Ramsey.

JACK (smiles)

Good morning, Nancy.

He starts going by her.

THE RECEPTIONIST (smiles)

That tan is hot.

JACK (smiles)

Thank you.

He keeps walking.

INT. THE OFFICE AREA - DAY

He walks down the corridor. Offices open off the corridor. As he walks, his briefcase in hand, Don Weber sees him. We saw Don with him at the bar of the Boca Beach Club.

DON

Hey, look who made it back.

Matt Bodine is suddenly there, too. It was Matt who bet him the hundred that he couldn't sleep with Karen.

MATT (grins)

He doesn't look any the worse for wear.

DON (grins)

Come into my office, pal.

JACK (grins)

Hey, I've got work to do, Donnie!

DON

Get in here!

He pulls him into his office forcibly -- Matt is with them. They close the door.

JACK (laughs)

What?

DON

You know what! What was her name? Karen! I about creamed myself on the way to the airport just thinking about her!

MATT (laughs)

She was somethin, boy! That was the finest piece of Grade A filet mignon I've seen in a long time!

DON

I want to know everything! I want to know where you put it... how you put it... what direction you put it... and what it did while it was in there!

JACK (after a beat, smiles)

Come on... she was just... nice.

MATT (astounded)

Nice?

JACK (after a beat)

Yeah. Fun.

DON (laughs)

I'll bet she was fun! Did she blow you? Did you eat her? Did you turn her over? Did her pussy have... jaws of steel?

(a beat)

Goddamnit, I'm getting a hard-on just thinking about her.

JACK (smiles)

You know what? You guys are sick.

MATT

We're sick? We're just healthy midwestern husbands and fathers. We're the pillars of the PTA.

JACK (smiles)

She was nice, okay? She was fun. She had a great sense of humor. She was smart, too. Classy.

DON (after a beat, losing patience)

Classy? Did you fuck her in the ass or didn't you?

Jack looks at him a beat.

JACK (quietly)

That's not funny.

And he turns and walks out of the office. They watch him, astounded, as he walks out.

DON (to Matt)

Oh, shit. The dumb sonofabitch.

INT. A CONFERENCE ROOM - DAY

Don Weber is at the head of the table. We see Jack and Matt with three other executives -- MELINDA, a heavy-set woman in her 40's; BEN, in his 30's, tall, bearded, an intellectual; DOUG, in his 40's, serious, almost grim.

DON

This would be a big account for us if we could land it. Phil "The Dill" Hill will be here this afternoon. I want to give him some ideas that'll hook him.

JACK (in disbelief)

Phil "The Dill" Hill?

MATT

He signs his letters that way, too. He's been the president of the International Pickle Association for twenty years.

DOUG

Well, the Pickle Association, as I understand it, doesn't limit itself to representing pickle growers but encompasses sauerkraut growers as well.

BEN

Right. Pickles are seasonal -- so is sauerkraut. The pickle growers also grow sauerkraut at a different time of year.

Jack stares at them like a man staring into a thick, soupy fog.

FLASHBACK

Karen and Jack in the hotel room. Karen is watching him take his clothes off. She is naked.

KAREN

Do it slowly. Tease me. Get me wet.

JACK (smiles)

I'll get you wet.

KAREN

I like it slow.

JACK

I'll give you slow.

INT. THE CONFERENCE ROOM - DAY

MELINDA

So what I think we should do is wed sauerkraut to hot dogs. We can find the foremost hot dog expert in the country and have him talk about why hot dogs are good with sauerkraut. People love hot dogs, so if we wed the hot dog concept to the sauerkraut concept, we're helping sell the sauerkraut.

DON (excited)

That's a great idea, Melinda!

Jack stares into the soupy fog.

BEN

What about Pickle Christmas tree ornaments that we can send out to the food editors?

DON (excited)

I love it!

FLASHBACK

Karen and Jack in the hotel room. He is naked; he has a towel around her. She stands -- he sits on the bed.

KAREN (quietly)

I don't mean anything?

He looks at her, doesn't know what to say.

KAREN (quietly)

I'm just a mouth, a piece of ass?

He looks at her, doesn't know what to say. A beat, and then she turns away from him, takes a few steps away. Her back is to him when she speaks.

KAREN

You don't have to lie to me. I'm not going to lie to you. We're strangers. It's a one-night stand. We can tell each other the truth. We'll never see each other again.

INT. THE CONFERENCE ROOM - DAY

BEN

You know that weather guy who does the weather in different costumes? Let's send him a pickle suit.

MELINDA (excited)
A sauerkraut and hot dog suit.

DOUG
We could send him two suits. He'll wear them on different days!

DON (excited)
Now we're cooking?

Jack stares into the soupy fog.

FLASHBACK

Karen is on the couch. He is on the bed. They are naked.

KAREN
What about you?

JACK (grins)
Forget it. I don't have time for me.

KAREN (smiles)
But you've got time for me.

JACK (grins)
No I don't. I've got time for my dick.

KAREN (seriously)
Is that enough?

INT. THE CONFERENCE ROOM - DAY

MATT (excited)
I've got it! I've got it! This is really great! We set up an award. We call it the "In A Pickle Award." Whoever's in the news who's in a pickle, we send him a big plastic pickle.

There are laughs around the table -- Jack just stares into the soupy fog.

DON
Like who?

MATT
Like... I don't know... Bill Clinton, for example. He's in a big pickle. So we send him the big plastic pickle. Michael Jackson.

DOUG

O.J. We send him a plastic pickle in jail.

DON

This is sensational! This is fucking sensational!

MATT

We'll make a list of In A Pickle People.

DON

Phil the Dill's gonna love this!
(a beat)
Jack, you do the list.

FLASHBACK

Karen and Jack in bed -- she is rubbing his back.

JACK

... my back likes you... my lips like you... my mouth likes you... my polynoidal cyst likes you... I like you.

INT. THE CONFERENCE ROOM - DAY

DON

Jack!

He is staring off into the soup fog... and then he looks at Don.

DON

You make the list, okay?

Jack looks at him a beat, and then, slowly, flat --

JACK

He was buried in his hot dog and sauerkraut bun. it was no big dill. We really relished him.

They stare at him a long beat, and then --

DON (quietly)

What?

JACK (quietly)

That's what they're going to say when I die.

They all stare at him.

INT. HIS OFFICE - DAY

He is sitting in his little office, staring out the window.

FLASHBACK

Karen, dressed, is about to leave the room.

KAREN (smiles)

Goodbye, Jack. Write some more songs.
Don't stop smoking. Visit Rio.

INT. HIS OFFICE - DAY

As Jack stares out the window. Matt is behind him suddenly.

MATT (excited)

Phil the Dill Hill is on his way up.
Have you got the In A Pickle People
award list?

Jack looks at him, lost in his thoughts.

MATT (losing patience)

Who's in a pickle, Jack?

Jack looks at him a beat and then smiles.

JACK (quietly)

Me.

And he gets up calmly, picks up his briefcase, and walks out.

INT. HIS RECREATION ROOM - NIGHT

The rec room is in his basement, which is really used as a storage room. He sits on an old couch, surrounded by boxes. He has an old guitar in his hand and is picking out a song. There is a single light on. He has a bottle of vodka on the floor next to him.

He is picking out notes, doodling, but we hear bits and pieces of what sounds like a nice melody and a few words -- "da-duh -- da-two-people -- together."

He is sweating; he looks like he's had a few drinks.

We hear steps coming down the stairs.

PATTI (O.S.)

Jack?

She comes in, carrying Danny in her arms.

JACK (stops playing)
Where were you guys?

PATTI
Didn't you see my note? We were at Mom's.

He strums the guitar a little.

JACK
How is good old, dear old Mom?

He sounds a little slurry. Patti looks at him.

PATTI
She's fine.

He strums the guitar more.

JACK
Good for her. I'm happy that she's fine.

Danny starts making noises.

PATTI
You haven't said hi to the baby.

JACK
Dum-da-dum-dum! Dum-da-dum-dum!
Dummety, dummety, dummety, dummety!

He sings the words, loud, accompanying himself on the guitar.

PATTI
Are you pickled?

He looks at her in disbelief.

JACK
What did you say to me?

PATTI (after a beat)
You look a little pickled. You sound pickled, too.

JACK (hard)
Don't you ever say that to me. I am not... pickled!

Danny starts to cry -- Jack said it too loud.

PATTI (upset)
What is wrong with you?

She is trying to shush the baby.

JACK (after a beat)

Nothing.

(a beat)

I had a tough day at the office.

PATTI (after a beat)

Big deal.

JACK (smiles)

Nope, no big dill, I know that.

PATTI

You had a tough day? You just got back from sitting in the sun. I had a tough week. It's not easy dealing with two kids alone. Do you see me complaining?

JACK

Nope, you dill with them just fine.

They look at each other a beat.

PATTI (in disbelief)

Have you been smoking down here?

JACK (after a beat)

Nope. Smoking kills you. Smoking kills the people you love.

PATTI (vehemently)

Yes it does!

A beat, as he looks at her. And then he calmly reaches into his shirt pocket, takes a cigarette out, and lights it. He blows the smoke at her. And now the baby really starts to wail.

Patti stares at him pop-eyed.

PATTI (quietly)

Fuck you, Jack. Fuck you!

And she turns and, with Danny in her arms, stomps up the stairs. He takes another drag of his cigarette.

INT. HIS OFFICE - DAY

He walks in with his briefcase, puts the briefcase down, takes his suitcoat off. He is about to sit down at his desk when Don Weber comes in. He has some papers in his hand.

DON

I can't approve this.

JACK

What?

He looks distracted.

DON

Your expense account for Florida. The extra day -- I'll ignore that. But a bottle of Tattinger's champagne?

JACK

Jesus -- it's not Dom Perignon, Donnie.

DON

It's \$76.22. If you want to finance a piece of ass, that's fine with me, but you can't expect the company to buy it for you.

JACK

She wasn't a piece of ass, I told you.

DON

No, she was Mother Theresa disguised as Marilyn Chambers, I know. Just make it out again, okay? Take the champagne off, let's not make a big deal out of it.

He puts the papers down on Jack's desk, turns, and heads out. He stands there a beat, angry... and Matt walks in. He has a huge bottle of pickles in his hands. He puts the bottle down on Jack's desk.

JACK

What the fuck is that?

MATT

Pickles, kosher dills -- they're incredible. Phil the Dill Hill brought 'em for everybody. They're great. I had some last night.

Jack stares in horror and anger at this monstrous bottle of pickles on his desk.

MATT

Have you got your In A Pickle People list?

Jack keeps staring at the bottle of pickles, shakes his head.

MATT

Don't worry about it. How about this? Saddam Hussein, Boris Yeltsin, Major League Baseball, Tonya Harding -- we'll take a picture of her with this big pickle in her lap.

He laughs. Jack keeps staring at the bottle of pickles.

MATT

Hey, you all right, pal? You don't look so good.

A long beat, and then --

JACK (quietly)

Get that fucking thing off my desk.

A beat, and then Matt picks up the big bottle of pickles.

MATT

Maybe you're allergic to 'em or something.

He walks out of Jack's office.

A beat, and then Jack sits down. A long beat, as he stares out his window. And then he takes his wallet out and opens it, almost in slow motion. He takes a piece of note paper out. He stares at it a long beat.

CLOSEUP - THE PAPER

It is the number Karen jotted down in the hotel room. It says: 415-321-1701. We see the initial K.

He stares at it a long beat and then he takes a cigarette out of his pocket and lights it. A long beat, and then he picks up the phone and dials the number.

THE PHONE (O.S.)

The number you have reached is not a working number.

A beat, as he thinks... and then hangs up and dials again.

THE PHONE (O.S.)

The number you have reached is not a working number.

He hangs up.

JACK (to himself)

Shit.

He thinks a beat, dials again.

JACK (on phone)
San Francisco, please. Squires and
Dempsey. It's a public relations
firm.

(a beat)

Thank you.

He jots a number down, then dials again.

THE PHONE (O.S.)
Squires and Dempsey.

JACK (on phone)
Karen Anderson, please.

THE PHONE (O.S.)
- We don't have a Karen Anderson
employed here, sir.

JACK (in disbelief)
Are you sure?

THE PHONE (O.S.)
Am I sure? Yes, I'm sure, sir.

He hangs up and sits there. A long beat, as he sits, lost
in his thoughts, and is putting out his cigarette when
Melinda comes in in a huff.

MELINDA (very upset)
This is a no-smoking building, Jack!

She sounds stuffed-up, nasal.

JACK
Jesus Christ, Melinda --

MELINDA (upset)
I have allergies! I have a headache
already! I'm going to have to take a
Benadryl!

JACK (suddenly, loud)
Why don't you go on a fucking diet,
Melinda? Maybe it's all that fat
stuffing you up!

MELINDA
Oh!

And, crying, she rushes out of his office.

He turns to the window.

JACK (loud, hard)
God-damnit!

A beat, and he turns back to his desk. He looks lost in his thoughts... and then his eyes gradually focus on the papers that Donnie left atop his desk.

FLASHBACK

Karen and Jack in the hotel room. He is asleep, wakes up, sees she is on the telephone. She hangs up, turns to him.

KAREN (smiles)
My sister. She's picking me up at the airport.

INT. HIS OFFICE - DAY

He reaches for the papers Don left atop his desk.

CLOSEUP

We see his hotel bill from the Boca Beach Club Hotel.

He goes down the bill, looking at phone numbers. He circles a number. We see on the bill that it is identified as a local call.

He stares at the number a long beat... and then he picks up the phone and dials.

INT. A HOME IN COCONUT GROVE - DAY

A kitchen phone rings and rings... and then a hand picks it up.

And then we see Karen holding the phone. She wears jeans and a blouse.

KAREN
Hello?

INT. HIS OFFICE - DAY

JACK (on phone)
I guess you don't live in San Francisco.

INT. A HOME IN COCONUT GROVE - DAY

Karen freezes.

KAREN (on phone, quietly)
Who is this?

INT. HIS OFFICE - DAY

JACK (a sad smile)
It's Jack.

INT. A HOME IN MIAMI - DAY

KAREN (quietly)
Don't ever call me again. Ever.

And she hangs the phone up, stands there. She looks upset.

INT. HIS OFFICE - DAY

A beat, and he hangs the phone up. A long beat, and he turns around in his chair and stares out the window. His face is expressionless.

INT. DON WEBER'S OFFICE - DAY

It is bigger than Jack's -- Jack sits in front of Don's desk. They are staring at each other. Finally --

DON (quietly)
Have you lost your fucking mind?

JACK (after a beat, quietly)
I've got to see her again.

DON (angrily)
What the fuck did she do to you?
(a beat)
I know what she did to you. She fucked your brains out.

There is the slightest glimmer of a smile on Jack's face.

JACK (quietly)
Maybe she did.

DON
What do you think this is? Love?
Goddamn it, don't you understand? Love doesn't have a value in this society. Hypocrisy does. We don't do things for love -- we do things for our kids, our families. Love is selfish and self-centered.

Jack shrugs.

JACK (quietly)
I don't know what it is. I've got to see her again.

Don just stares at him.

Jack gets up, walks around. Don watches him.

JACK
I'm tired of it. I'm tired of the deception, the little lies, the big lies. I'm tired of thinking about somebody else when I'm inside my wife.

DON
That's the way it works, dumb-bell. We all think about somebody else when we're inside our wives.

Jack looks at him a long beat.

JACK
I'm going down there, Donnie.

DON (angry)
How the fuck are you going to explain rushing back down to Miami to Patti?

JACK (after a beat)
PBF.

DON
PBF? Pussy before friendship? Man, you have really lost it!

JACK
They're a client of ours. That's the reason I had to stay over. We've got another crisis. I've got to go back down.

DON (laughs)
She's going to buy that? Man, I wish I was married to her.

JACK (after a beat)
She will if you tell her.

Don just looks at him, his mouth open.

DON
Me? Forget it.
(a beat)
I'm not going to help you fuck your whole life up.

(MORE)

DON (CONT'D)

I care for you too much. You've got a wonderful wife, beautiful kids. What about your kids? Have you thought about that? What if this is... love?

He almost spits the word with distaste.

DON

You're going to leave Patti? You're going to leave your kids? Do you think you could live with that? You'd be putting a stake through your heart for the rest of your life. Never mind all the rest of it. You'd lose all your money. You'd be in depositions forever.

JACK (after a beat)

How many times have I covered for you, Donnie? That redhead in Atlanta, that ditzy blonde in Detroit --

DON

I'm not going to call her, Jack. period.

They look at each other a long beat. Jack looks at his watch.

JACK (evenly)

If you haven't called Patti by the time I get to Miami, I'm calling your wife and telling her everything. The redhead, the blonde -- everything.

Don stares at him a long beat. He looks for a moment like he's going to hit Jack and then he smiles.

DON

First you want to fuck up your marriage. Now you want to fuck up your job. Why don't you just put a gun to your head and get it over with?

JACK (after a beat)

Call my wife, Donnie. Save your own marriage.

And he walks out. Don just stares after him.

INT. MIAMI INTERNATIONAL AIRPORT - DAY

He comes off the ramp leading from the plane into the gate area. As soon as he does, we hear --

A LOUDSPEAKER (O.S.)
Welcome to Miami International
Airport. This is a no-smoking area.
Designated smoking areas are located
on the second and third levels.

He goes straight to a payphone and dials.

INT. HIS HOUSE IN LAKEWOOD - DAY

The phone rings. Patti picks it up.

PATTI

Hello?

INT. MIAMI INTERNATIONAL AIRPORT

JACK (on phone)

Hi. Did Donnie call you?

He forces a smile.

INT. HIS HOUSE - LAKEWOOD, OHIO

PATTI (on phone)

Yes. He called. Where are you?

She looks disturbed.

INT. MIAMI INTERNATIONAL AIRPORT - DAY

JACK

I just got to Miami. This is wild,
isn't it? I don't even have a
suitcase or anything.

He forces the smile.

INT. HIS HOUSE - LAKEWOOD, OHIO

PATTI

How long will you be there? I don't
understand what happened.

She looks disturbed, suspicious.

INT. MIAMI INTERNATIONAL AIRPORT

JACK (casually)
This stupid client. PBF. Donnie told
you, didn't he? I don't even know
where I'm going to be staying.

INT. HIS HOUSE - LAKEWOOD, OHIO

PATTI
How long will you be there?

She looks suspicious.

INT. MIAMI INTERNATIONAL AIRPORT

JACK (casually)
I don't know. It depends on what
happens at the meeting. I've got to
go. I've got to rent a car and stuff.

INT. HIS HOUSE - LAKEWOOD, OHIO

She says nothing, holds the phone, stares.

INT. MIAMI INTERNATIONAL AIRPORT - DAY

He says nothing, holds the phone.

JACK (finally)
Patti?

INT. HIS HOUSE - LAKEWOOD, OHIO

A long beat.

PATTI (quietly)
Yes?

INT. MIAMI INTERNATIONAL AIRPORT - DAY

JACK (smiles)
Kiss the kids for me.

INT. HIS HOUSE - LAKEWOOD, OHIO

PATTI (after a beat)
Okay.

A beat, and she hangs up, stares at nothing.

INT. MIAMI INTERNATIONAL AIRPORT - DAY

He has hung up -- he has his head pressed against the wall, his eyes closed, the phone still in his hand. A beat, and then he opens the yellow pages.

We see him looking through the telephone book, and then we see in CLOSEUP what he is looking at.

CLOSEUP

It is an ad for AAA Detective Agency -- "Discretion is our motto."

INT. THE DETECTIVE AGENCY OFFICE - DAY

He sits in front of a heavy, bald MAN in his 60's with a toothpick in his mouth. The man wears beach clothes and sunglasses.

THE MAN

If you've got the phone number, how come you don't have the address?

JACK (after a beat)

I lost it.

The Man assesses him.

THE MAN

Uh-huh.

(a beat)

What do you want this address for?

JACK (after a beat)

It's someone I'd like to see again.

THE MAN

But it's someone who doesn't want to see you, otherwise you'd have an address.

JACK (after a beat)

I told you. I lost it.

THE MAN

Uh-huh.

(a beat)

Do you want to hurt her?

JACK (after a beat)

How do you know it's a -- her?

THE MAN (smiles)

I can just about see her in your eyes, friend.

JACK

If you can see her in my eyes, then
you can see I don't want to hurt her,
can't you?

The Man assesses him a long beat, then picks the phone up
and dials.

THE MAN (on phone)

456-0247.

He waits, assesses Jack, then writes something down on a
pad.

THE MAN (on phone)

What's the name?

He writes something else down on a pad and hangs up.
He looks at Jack a long beat.

THE MAN

2432 Sycamore Drive, Coconut Grove.

Jack writes it down.

JACK

What's the name?

THE MAN (after a beat)

Walden.

(a beat)

Mr. and Mrs. David Walden.

Jack stares at him a long beat.

THE MAN

That'll be three hundred dollars.

Jack still looks stunned. A long beat, and then --

JACK

For two phone calls?

THE MAN (after a beat, smiles)

Love costs.

A beat, as Jack stares at him.

THE MAN

Are you willing to pay the price,
friend?

Jack looks at him a beat.

JACK

Do you take Visa or Master Charge?

The Man smiles.

INT. A RENT-A-CAR - DAY

He drives. It is a middle-class suburban neighborhood, not unlike his neighborhood in Lakewood. We see little kids playing, driving their tricycles.

He sees Sycamore Drive, turns, looks at addresses. He sees the house he is looking for. It is a suburban house not unlike his own.

He parks across the street. He stares at the house.

A car comes down the street and pulls into the driveway. It is a Toyota station wagon, even the same color as his own.

A man in his mid 30's gets out of the car... then a big, loping golden retriever... and then a little boy of about five gets out of the back. Jack stares at them.

And then Karen gets out of the front seat -- she wears jeans and a top not unlike Patti's.

She takes the little boy by the hand... the dog jumps around them... and then they head for the front door.

She leans down to the little boy to say something... and as she does... she sees Jack sitting in the car across the street.

She stares at Jack a beat. We see panic in her eyes.

She and Jack have their eyes on each other a long beat... and then she puts her arm around the little boy and heads inside.

INT. THE RENT-A-CAR - DUSK

He sits in the front seat, staring straight ahead. He looks lost.

The man we saw with Karen comes out of the house with a suitcase... Karen next to him. He kisses Karen briefly on the lips and gets into the Toyota. She waves to him as he drives away.

And then she looks at Jack. A long beat as they look at each other and then she slowly walks across the street toward him.

She comes up to the car. They look at each other a long beat.

JACK

It was all a lie. The whole thing was a lie -- wasn't it, Mrs. Walden?

She looks at him a beat, glances around nervously.

KAREN

Not here... please.

JACK (after a long beat)

Where?

KAREN (after a long beat)

I'll meet you at the Boca Beach Club
at nine o'clock.

JACK (a weary smile)

Where? In room 1729?

KAREN

No. In the bar.

JACK (a weary smile)

Maybe you'll have time for a fast
piece of ass.

KAREN (after a beat)

Please don't make this any harder than
it is.

He looks at her a beat, starts the car up, and pulls away.
She watches it a beat, heads back toward the house.

INT. THE REGISTRATION DESK, THE BOCA BEACH CLUB HOTEL - DUSK

He walks up to the front desk -- Emil, the young yuppie he
spoke to on the phone, is there.

JACK

I'd like a room for the night, please.

EMIL (smiles)

Another convention, Mr. Ramsey? Will
you be having the continental
breakfast?

JACK

No.

He looks at his computer.

EMIL

1729 is available. Would you like to
stay in 1729 again?

JACK (after a beat)

Sure.

OSGOOD (behind him)

Hello there! Look who's back,
Margaret.

He turns, sees Osgood and Margaret, the old English couple, very nicely dressed.

JACK

You're still here.

OSGOOD

We're moving here actually. It's a splendid place, Florida. We're looking for a flat.

MARGARET

They don't call them flats here, Osgood. What do they call them?

(a beat)

Condoms. We shall live in a condom by the sea.

OSGOOD

Condom-iniums, dear.

(to Jack)

Perhaps we'll meet in the Jacuzzi and you will sing us another song.

MARGARET (to Jack)

Is your sex partner with you?

OSGOOD

Come along, Margaret.

He starts to lead her away.

MARGARET (to Osgood)

Well that's what she called herself, Osgood.

INT. THE CORRIDOR OF THE HOTEL - DUSK

He walks down the corridor, gets to room 1729. He looks at it a beat. The door is clean -- the lipsticked kiss that he saw on the door is gone.

He opens the door and steps inside the room.

INT. JACK'S ROOM - DUSK

He stands there, takes a long look at the room. The sun is setting outside. The surf crashes.

He stands there. It is as though he is afraid to go in the room.

INT. THE BOCA BEACH CLUB BAR - NIGHT

It is the woodsy, darkly-lighted place that faces the sea. There are small tables, mostly unoccupied. A black piano player plays Cole Porter standards.

Jack sits at a small private table, smoking a cigarette. He looks at his watch. He looks pensive, nervous. A long beat and she comes in to the bar.

She wears the same simple, classy, sexy black dress with a single strand of pearls. He watches her... she comes to his table slowly and sits down. They look at each other a long beat.

JACK (an ironic smile)
Would you like a mint julep?

KAREN (after a beat)
I hate mint juleps. I don't drink.

A long beat... as he looks at her.

JACK (quietly)
I think I'm in love with you.

She looks at him a long beat and she smiles.

KAREN
What is this -- "Fatal Attraction?"

He looks at her, smiles almost against his will.

JACK
Very funny.
(a beat; he looks
at her)
You look beautiful.

She looks at him.

KAREN (straight)
Thanks.
(a beat)
You're losing your tan.

JACK (smiles)
Cleveland.
(a beat)
Why did you lie to me? You said we
didn't have to lie to each other. You
said we could tell each other the
truth.

KAREN (after a beat)
I was lying when I said that.

He looks at her a long beat.

JACK

Do I mean anything at all to you?

KAREN (evenly)

You're a fantastic piece of ass.

They look at each other a long beat.

JACK (quietly, with feeling)

Bullshit.

They look at each other a long beat.

KAREN (with feeling)

Look. I'm married. I have a beautiful son. I adore my son --

JACK

What about your husband? Do you love your husband?

KAREN (after a beat)

Yes, I love my husband. You love your wife.

JACK

Then why do you pick up guys like me?

KAREN (smiles)

Why? Why do you pick up women like me?

He looks at her a beat and then reaches over and tries to hold her hand. She moves her hand away.

JACK

Karen --

KAREN

There is no Karen. I'm Mrs. David Walden.

JACK (with feeling)

Listen to me, Karen --

KAREN (smiles)

My name isn't even Karen, Jack. It's Susan. Karen Anderson exists in hotel rooms with other men. It's easier for me to deal with it that way. It makes things less sticky if some idiot tries to reach me.

He looks at her, stung by that.

JACK
 What about your husband? Does he
 suspect that you --

KAREN
 I'm careful. I only do it when he's
 out of town. I pick convention hotels
 -- usually in Boca, or Pompano, or
 Palm Beach.

JACK
 Does he cheat on you?

KAREN (after a beat)
 I found a pair of black panties in his
 suitcase once after he came home from
 a convention. He's very fast about
 putting the do not disturb on his
 room. He always uses a very strong
 cologne.

JACK
 Is that why you do it? To get even
 with him?

KAREN
 Are you getting even with your wife,
 Jack, by cheating on her? Or do you
 do it just because you like to do it.

JACK (after a beat)
 I wouldn't cheat on you.

KAREN
 Yes you would.

JACK (with feeling)
 No I wouldn't.
 (a beat)
 You wouldn't cheat on me either.

KAREN
 Yes I would.

JACK (with feeling)
 No you wouldn't.

They look at each other a long beat.

JACK
 Why did you kiss the door?

KAREN
 What door?

JACK
 1729. I found your lipstick on it.

KAREN (laughs)
I don't know what you're talking
about.

He looks at her.

KAREN (with feeling)
This is silly. This is ridiculous.
It was a one-night stand. You were a
fantastic piece of ass. Thank you. I
have a husband. I have a son. I have
responsibilities.

JACK
What about you? Are you happy?

KAREN (with feeling)
I don't have the time for me.

He looks at her a beat, lights a cigarette, offers her
one.

KAREN
I don't smoke. Karen Anderson smokes
in hotel rooms. David worked very
hard to help me stop smoking.

They look at each other a long beat. She reaches out and
puts her hand on top of his.

KAREN (quietly, with feeling)
Goodbye, Jack. Go back to your wife
and your kids. Forget Karen Anderson.
She doesn't exist. She's a figment of
my imagination... and yours.

She starts to get up.

JACK (quietly)
We could've been happy together.

Their eyes are on each other a long beat... and then she
smiles. It is the saddest smile.

And then she turns and walks out. He watches her. And
then he closes his eyes a beat and stubs his cigarette
out.

INT. JACK'S ROOM - NIGHT

He sits on the balcony, staring at the crashing surf.
Heat lightning plays in the distance. He still has his
clothes on.

A long beat and he hears a knock on his door.

He goes to the door, opens it. She stands there. They look at each other a long beat.

He moves out of the way and she comes inside. The room is dark.

She looks around the dark room and then turns to him.

KAREN (quietly)

Make love to me.

He laughs a little.

JACK

What is this?

KAREN

It's a one-night stand.

They look at each other. She leans in and kisses him softly, gently on the lips.

KAREN

It's a nicer way to say goodbye.

She kisses him again, very softly... and he kisses her on the lips, just as gently.

JACK (quietly)

Pretend that you love me.

KAREN (after a beat)

I can't pretend that I love you.

JACK

Yes you can. You pretend it with your husband.

He kisses her again.

KAREN

I don't have to pretend. I do love my husband.

He pulls her dress up in the back, feels her body with his hands.

JACK

Oh.

He moves her to the bed. They still have their clothes on.

JACK

Trust me.

KAREN

No.

He moves on top of her on the bed. He kisses her ear, her neck. He pulls her dress up and pulls her panties off. She unbuckles his belt -- pulls his pants down.

JACK (quietly)

I'm going to make love to you.

He moves inside her. She moans.

JACK

Gently. Gently.

He moves inside her -- she moans.

JACK (in a whisper)

Drift with me. Drift with me.

He kisses her ear.

JACK

You feel so good.

He moves inside her gently.

JACK (in a whisper)

I love you.

He moves inside her. Her eyes are closed -- he watches her.

JACK (in a whisper)

Do you love me?

He watches her, his eyes open, as he moves inside her.

JACK (in a whisper)

Tell me you love me. Please tell me you love me.

He watches her a beat as she moves.

KAREN (in a whisper)

I love you.

JACK (in a whisper)

Will you love me forever? I'll love you forever.

He moves inside her, harder now.

KAREN

I'm going to come, I'm going... I'll love you forever.

And he moves harder and harder -- she moves with him... and they come together. He collapses against her and has her in his arms. A long beat... and she opens her eyes. They lie there like that for a long moment and then she gets up and sits on the side of the bed. A long beat as she sits there and smooths her dress.

He watches her. She doesn't look at him. She gets up and goes to the bathroom, never looking at him.

He lies on the bed in the darkness. Heat lightning plays outside.

A long beat and she comes out of the bathroom. She has make-up on again now -- she has combed her hair.

She stops in front of the bed and looks at him. It is an endless beat -- the two of them looking at each other, nothing said.

And then, finally --

JACK

I wrote us a song.

She looks at him a long beat, her face expressionless, and then she turns, goes to the door, opens it, and is gone.

He lies on the bed a long beat, staring at nothing, and then he closes his eyes.

A beat, and then he gets up and goes to the door. He opens the door and steps into the corridor.

INT. THE CORRIDOR - NIGHT

He looks at the door. We see it in CLOSEUP.

CLOSEUP

It is a lipsticked kiss.

He looks at it, his face expressionless.

EXT. THE CLEVELAND AIRPORT - DAY

He waits outside of baggage. The Toyota station wagon pulls up. Patti is behind the wheel; Patrick next to her. Patrick jumps out of the car and hugs him --

PATRICK (excited)

Dad! Dad! I got an A in English,
Dad!

JACK

Hey! Hey!

He forces a smile, forces his energy.

INT. THE TOYOTA - DAY

Patrick jumps in the back. As soon as Jack gets in, he leans over and kisses Patti quickly on the lips. It is more like a brush than a kiss.

JACK (smiles)

Hi.

PATTI

Hi.

She looks at him a beat.

PATTI

Were you waiting?

JACK (smiles)

Just got here.

The car starts moving through traffic.

He turns around and looks at them in the backseat. Danny is in his carseat, Patrick next to him. Lovey is also there. The dog just sits there, looking bored, doesn't even look at Jack.

JACK (grins)

Hey, hey! The gang's all here!

He forces his energy. The baby smiles, makes some noises.

JACK (to Patrick)

An A in English, huh? Nice goin!

PATTI (after a beat)

He also got two F's.

She has a slight smile on her face.

PATRICK (quietly)

I'm sorry, Dad.

The little boy looks mortified.

PATRICK (quietly)

Mom says I can't watch any TV.

PATTI (quietly)

That was the deal, honey, wasn't it?

She has a light smile on her face.

PATRICK (almost crying)
Can't I even watch the Indians games,
Dad?

Jack looks at Patti, smiles, rolls his eyes. Patti gives him a look, smiles and shakes her head.

JACK
Yeah, you can watch the Indians games.

PATRICK (very loud)
Yay, Dad! Yayyy!

Jack and Patti look at each other a beat, smile. She looks at him a beat.

PATTI (seriously)
Is everything all right?

He looks at her a beat.

JACK
What do you mean?

They look at each other a long beat, then --

PATTI
With your client.

JACK (after a beat, smiles)
Well, we still have the account.

PATTI
Was it hard?

He looks at her.

JACK (after a beat)
Yeah, it was.

A pause -- they both stare straight ahead out the window as she drives through traffic. Nothing is said, then --

PATTI
Donnie wants you to call him.
(a beat)
Is he angry at you about something?

JACK (after a beat)
Not that I know of.

PATTI
He sounded strange.

JACK (after a beat)
He's been worried about this account.

She looks at him a beat, then ahead again.

PATTI (smiles)
What do you want for dinner?

JACK (after a beat, flat)
I don't know.

PATRICK (excited)
Can we have meatloaf, Mom?

She looks at Jack.

JACK (flat)
Sure. It sounds fine.

She looks at him again.

PATTI
Are you okay?

He looks at her.

JACK
I'm just tired, I guess.

The car stops at a red light. He looks out his window and sees a travel agency office. In big letters on the front window of the office, it says: AIRLINE WARS. There is a list of prices for various cities. One of them says: RIO -- \$1,210.

He stares at it. Patti looks at him.

INT. HIS REC ROOM - NIGHT

He sits on the frayed old couch, his guitar in hand. Only one light is on in the basement.

He sings a melodic, soft song. It is the same song we saw him working on in the rec room before.

As he sings, his face is expressionless, his eyes dead.

JACK (singing)
You are my ocean... and I am the
shore... together forever... for rich
or for poor. You are the air, dear...
each breath that I take... and I am
the whisper... the gentle winds make.

INT. THE STAIRWAY LEADING TO THE BASEMENT - NIGHT

Patti comes down the stairs and hears him singing.

JACK (O.S.)

And as the years go rushing by...
darling, each morning I'll rise... the
first thing I'll do... is look right
at you... and know that it's true.

She stands there, moved by the song, and then she walks quietly to the bottom of the stairs so she can see him, but he can't see her.

INT. HIS REC ROOM - NIGHT

JACK (singing)

That we're two people together... that
beat with one heart... forever and
ever... 'til death do us part.

He stops singing and sits there, playing with the chords. She walks into the rec room. He looks up at her.

PATTI

That's beautiful.

He looks at her a beat.

JACK

Thank you.

They look at each other a beat.

JACK

I'm still futzing with it.

A long beat, as he plays with the chords.

PATTI (quietly)

I will love you forever.

He looks at her a long beat and smiles. It's like he doesn't know what to say.

JACK

I stopped smoking again.

PATTI (smiles)

That -- is -- wonderful!

She goes up to him and kisses him softly on the lips. He smiles.

PATTI

I'm proud of you. I'm so proud of
you!

(she smiles)

I want you around.

JACK (smiles)

You do?

PATTI (quietly, with feeling)

Are you kidding? We wouldn't have a
life without you.

They are inches apart. They look at each other.

PATTI (quietly)

Are you coming to bed?

JACK (after a beat)

I'm just going to futz with this a
little more.

(a beat; he
smiles)

I'll be there.

PATTI (smiles)

I'll wait for you.

And she turns and walks out. A long beat... he plays with
the chords... and then he starts to sing again.

JACK (singing)

You are the mountains... and I am the
sky... we'll meet there forever...
just you and I. You are the stars,
dear... that glow in the night... and
I am the love, dear... that's holding
you tight.

And if you ever wonder if it's true...
the depth of my love for you... I'll
love you until... this old world just
stands still... you know that I will.

He seems more and more moved as he sings -- we see the
pain in his face.

JACK (singing)

Cause we're two people together...
that beat with one heart... forever
and ever... 'til death do us part.

You are the songs, dear... each one
that I sing... and I am the words, my
love... that poets make ring.

His voice breaks, but he keeps singing.

JACK (singing)

You are the river... that flows to the
sea... and I am the moonlight...
that's watching you sleep.

(MORE)

JACK (CONT'D) (singing)
 And when we both turn old and grey...
 and if God should take you away...
 I'll start waiting 'til when... I see
 you again and then... I'll tell you
 again.

That we're two people together... that
 beat with one heart... forever and
 ever... 'til death do us part.

He finishes and sits there a long beat, the guitar still
 in his hands, his eyes staring off.

And then he puts the guitar down and sits on the couch,
 his head lowered.

He sees Patrick's baseball glove on the floor, picks it
 up, feels it with his hands, and looks at it a long beat.

Lovey comes wagging into the room and goes over to him.
 He looks at the dog a beat and then puts his arms around
 her and hugs her. The dog licks his face.

INT. DANNY'S ROOM - NIGHT

He walks into Danny's room and looks at the sleeping baby
 a long beat.

He goes up to the crib and puts his hand on the baby's
 head as he watches Danny sleep.

A long beat, and he heads out of the room.

INT. PATRICK'S ROOM - NIGHT

He watches Patrick sleep. He goes up to the little boy's
 bed and leans down and kisses his cheek.

He keeps his head next to Patrick's a beat, and then he
 heads out of the room.

INT. THEIR BEDROOM - NIGHT

He stops as he steps through the door. Patti is sleeping.
 He watches her a long beat... and as he does, we see tears
 first well... and then come to his eyes.

He watches Patti, his face expressionless... and the tears
 come down his cheeks.

A long beat, as he watches her, crying soundlessly, and
 then he turns and walks out of the bedroom.

INT. THE STAIRWAY - NIGHT

He walks down the stairs. There is determination in his step.

INT. THE KITCHEN - NIGHT

He walks into the dark kitchen and goes directly to the phone. He picks it up and dials.

INT. A BEDROOM - COCONUT GROVE, FLORIDA - NIGHT

She is in bed, asleep. The phone rings. She picks it up.

KAREN

Hello?

INT. THE KITCHEN

JACK (on phone)

Susan?

We still see the tears in his eyes. He sounds hoarse.

INT. A BEDROOM - COCONUT GROVE, FLORIDA

KAREN (after a beat)

Yes.

INT. THE KITCHEN

JACK (on phone)

Do you want to go to Rio?

INT. A BEDROOM - COCONUT GROVE, FLORIDA

Her face is expressionless... a long beat... and then she smiles...

... as we -- FREEZE FRAME, and...

FADE OUT.

THE END

"Rio" and "Two People Together" -- copyright Jeremy Baka. Please see enclosed tape.

Over end credits, we hear a fully produced version of "Two People Together"